Dramatic
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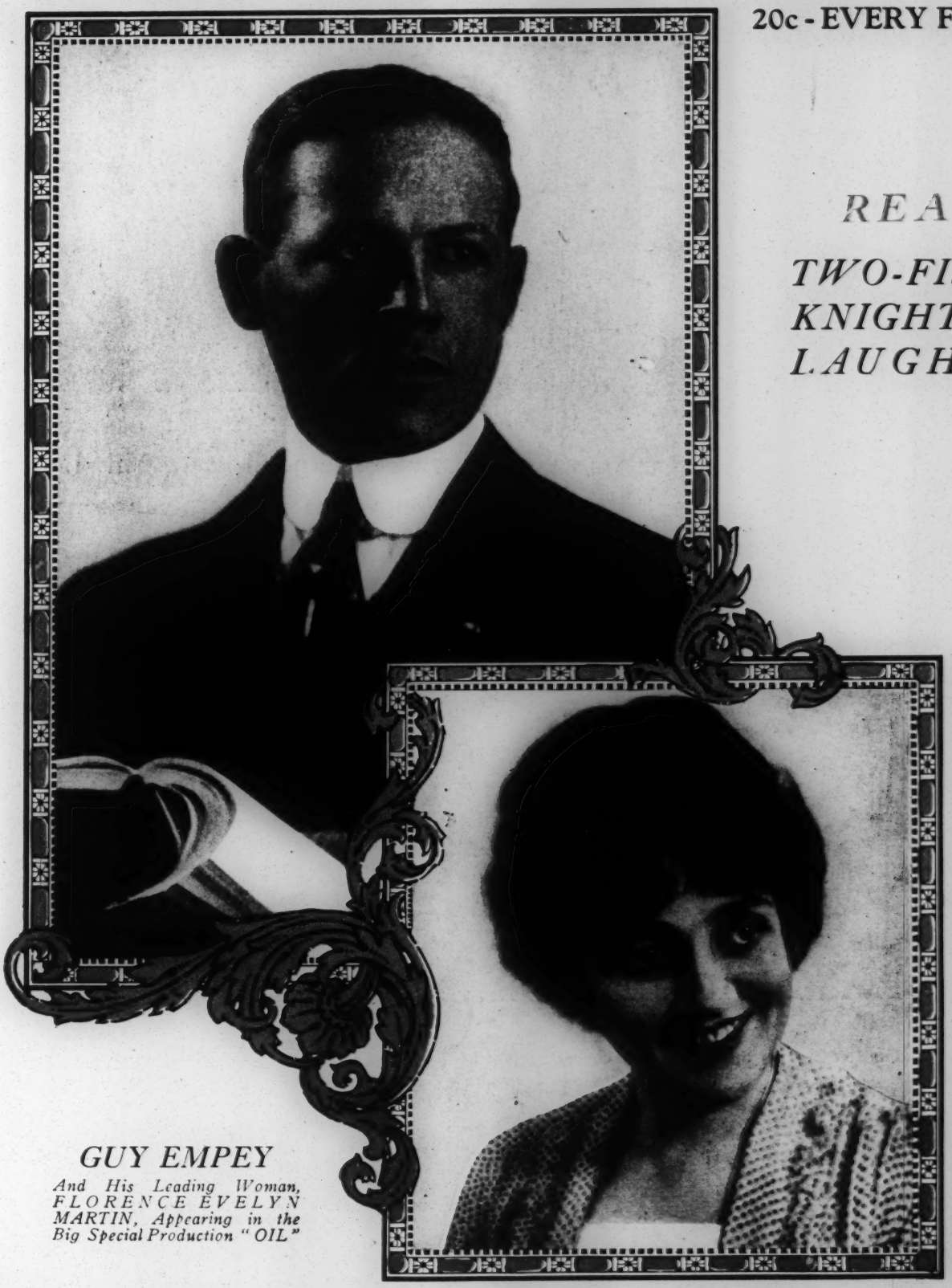

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THE MARKET PLACE

acting

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Mothiron's Superfine Quality $1.60 postpaid.
Why risk skin trouble from cheap make-up.
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AARON'S
Just opened the only Second-Hand Department Store in the World
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Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

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Gowns, Wraps, Furs
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drama

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Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG. CO.
Established Since 1882
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as the others on these two Market Places pages are
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They would not be advertising—most of them on T. F.—unless they made money out of the Market Place. Fill in the lines below—tear this out—mail it to us at 133 West 44th St. It entitles you to a special trial offer of 13 times at 30c. a line *less* 30% *discount.*

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Set to .....lines.

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THE MARKET PLACE

make-up

HESS HIGH GRADE
MAKE-UP Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP
ROCHESTER, N. Y. t.f.

organs

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
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picture music

Musical Accompaniment of Moving Pictures
The only book on this important subject.
Moving picture organists are earning big salaries, why don't you? Complete instruction in the handling of a theatrical organ with illustrations of all well known manuals contained in the book. Practical hints on modulation, theme development, improvising, etc. Endorsed by DR. RIESENFELD.
Special price postpaid, $1.00
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26 West Street, Boston, Mass.

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scenery

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SCENIC STUDIOS
741-745 MONROE STS.
NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry

Columbia Scenic Studio
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SCENERY
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Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor, from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

SCENERY and PLUSH DROPS FOR HIRE
Catalog AMELIA GRAIN Philadelphia t.f.

Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
MAURICE GOLDEN, 248 W. 46th St. t.f.

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slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street New York City t.f.

song writers

SONG WRITERS—I will compose a catchy melody and piano accompaniment to your poem and make one piano music roll of the same, all for $12. Music rolls made in any quantities; send copy of your composition for prices. Satisfaction guaranteed.
THE CHAS. J. PARKER CO., Lexington, Ky.

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

sport wear

RECEIVED A NEW IMPORTATION OF French Beret Tams in all colors. Price $4.00. Write for Booklet 10T. t.f.
YOUMANS, 581 Fifth Ave., New York City

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

Charles Chrisdie & Co.

Telephone Bryant 2449 — **Theatrical Costumers** — Established 1872

Costumes Made to Order, for Sale or Hire,
Everything for Moving Pictures,
Amateur Theatricals, Stock
Companies, Bal.
Masque

562 Seventh Ave., Bet. 40th & 41st., N. Y. C.

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers, 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

HAVE YOUR SONG ADVERTISED AND SOLD by a high-class Singing and playing Sextette which is making a complete tour of the United States. Write for particulars. Address, BEACH SMILES QUARTET, 408 Cristler Ave., Dallas, Texas. t.f.

YOU WRITE WORDS FOR A SONG
We write the music, publish and secure a copyright. Submit poems on any subject. The Metropolitan Studios, 914 S. Michigan Ave., Room 165, Chicago, Ill.

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stage lighting

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STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street. New York City

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supplies

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. 'Phone Bryant 4116

sweets

CHERI SUPER-CHOCOLATES assorted lb. box $1.25, parcel post prepaid, insured. Best you ever tasted at any price or the box with our compliments. Cheri, Inc., 142 So. 15th St., Philadelphia. 52-64

tickets

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

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TWO WEEKS' NAIL GLOSS BY STROKE OF BRUSH. Empress Nail Gloss lasts 2 weeks or money refunded. Non-injurious. $1 from dealer or by mail. Samples 10c. Empress Mfg. Co., Dept. 70, 36 W. 20 St., N. Y. t.f.

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, Jewelry. LORENTZ, 65 Nassau St., N. Y. C.

PAYS CAPITOL CURIO SHOP Highest Prices for Pawn Tickets—Diamonds and Jewelry
1651 BROADWAY, at 51st STREET, N. Y. C. t.f.

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT DIAMOND CO.
Provident Loan Tickets. Diamonds, Pawn Tickets, Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts. nr. Times Sq. Subway. Bryant 8737. t.f.

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor. Flatbush Ave., Brooklyn, N. Y. t.f.

BORG Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Pawn Tickets, Artificial Teeth. 146 W. 23rd Street

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WIGS TOUPEES MAKE-UP
Send for Price List
C. SHINDHELM
109 W. 46th St., New York t.f.

WIGS FOR STREET OR STAGE
Call or Write for Catalog
Alexe. Marks 662 EIGHTH AV. at 42nd St. N.Y.C. t.f.

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DRAMATIC MIRROR

JOHN BARRYMORE *The distinguished young actor whose work in Paramount's "Dr. Jekyll and Mr. Hyde" ranks with the very best acting in motion picture history*

BROADWAY BUZZ

FROM LOUIS R. REID

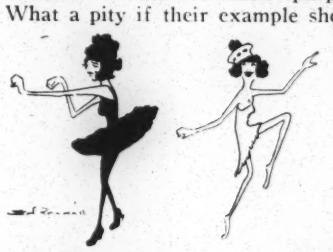
WHY does not the press agent of "The Hole in the Wall" take advantage of the steady march of the play to the capacious confines of Madison Square Garden? Starting appropriately at the Punch and Judy the melodrama has moved successively to the Harris and Morosco.

Wilhelm of Amerongen

has advertised the sale of his horses and equipages in the Hague newspapers. Is his object more coin of the realm or does he wish to reverse the old cry, "My kingdom for a horse," to "My horse for a kingdom?"

There's a Real Menace in That Chicago Weight-Reducing Campaign

Several fat women in Chicago whose ventures upon the Fairbanks have resulted in such ponderous revelations as 200 or thereabouts have banded together to reduce their weight, and have adopted various tortures to achieve their purpose. What a pity if their example should



spread to that corner of the theatrical globe so securely occupied by Mr. Billy Watson's Beef Trust! It would work irreparable injury to a unique reputation laboriously built up. What ghastly monotony would be dealt out to the tired business man if all of our chorus girls were built along the sylphlike lines of the Ziegfeld output! There would be no real triumph of the flesh—and there must be something more in spangles than angles.

Detective Drinking Song

Oh it's always good weather
When good fellows get together
With an Arnstein clue on the table
And a good song ringing clear.

It Is Reported in

California that a singer is suing a railroad company in that state for $75,000 damages, claiming that an accident caused by the railroad deprived her of becoming a grand opera star. Perhaps railroad accidents and delays have prevented some of the singers at the Metropolitan from becoming grand opera stars. Who can tell?

NowWe KnowWhy He Always Refers to the Girls He Likes as Toothsome

"Virginia Earle, she of hair like a glowing gallon of Wurzburger . . . Irene Bentley—with a complexion like a blushing charlotte russe and a mouth like an apricot that had just had its feelings hurt . . . Vashti Earle, with hair like lazy ginger-ale."—*George Jean Nathan in McClure's Magazine.*

. . .

Will "pretty soft" be the slogan of those collar strikers in Chicago who have doffed starched linen for the shirt with collar attached?

Now That Plays

of the Sixties, the Seventies and the Eighties have been presented in New York, would not a fitting climax to the season be found in a drama of the Nineties—of the days of the Boy Orator of the Platte, of torchlight parades, of bicycle "Century" clubs, of "Amen corners?"

. . .

"Toshijiro Tamura, Japanese theatrical magnate, sees great hope for his country in New York stage hits."—News item.

Toshijiro Tamura
Thinks nothing will cure-a
Japan of its woe
Like a play.
This Mr. Tamura
Seeks to procure a
Hit of the year
On Broadway.
But I'm not so sure-a
Japan will endure a
"Son-Daughter"—"East
Is West" play.

. . .

"Going to Jungle for Honeymoon," headlines the *Sun*. The phrase is baffling, used in a headline sense. It would be better incorporation in a smile, such as "as primitively passionate as a jungle honeymoon," "gloriously isolated like going to the jungle for a honeymoon."

Perhaps Their Hatred of Publicity Is What Makes Them Queer

At a time when people are more industrious than ever in attracting the gaze of the photographers and reporters—witness the organization of pro-overall clubs, pro-sabots clubs, pro-shavings hat clubs, anti-sugar-in-tea-and-coffee clubs, anti-white collar clubs—it is refreshing

to find folk who resent any presence among them of cameramen and newspaper writers. Recently a moving picture operator who went to Tangier Island on Chesapeake Bay to take views of a queer religious cult, was mobbed, lost his camera and 200 feet of film he had reeled, and said upon reaching safety he was mighty glad to have escaped with his life.

. . .

The main part of a cargo on a steamer sailing the other day for Bermuda consisted of Bermuda onions. Change the ancient phrase "carrying coals to Newcastle" to read "carrying Bermuda onions to Bermuda."

A City Symphony

How sweet the pillow after the day's work!
I put aside the temptation
Of conjuring up beautiful achievements;
I will sleep
And begin on the beautiful achievements—
Tomorrow.
But
The cat purrs sonorously at my feet,
And a vagrant lighthouse of the court
Describes a wide area of the wall,
Disclosing minutely the conventional design
Of the paper.
In the distance the jungle rhythm of "Vamp a Little Lady"
Beats a triumphant way across a player piano.
A dog, imagining some new terror,
Barks on the street below.
Overhead the floor creaks
From interminable bedtime preparations.
A zealous janitor ranges
Rows of ashcans across the street:
And outside a neighboring door
Milk bottles clink
A quarter of a mile away
An elevated train chuggs its way
To the Bronx.

. . .

"Woman in Auto Carries Flowers to Bluebeard."—Headline in New York *Tribune.*

When a man is arrested for murderous crime
He gets, you may count on it, bouquets every time.

A Deluge of Revues

is about to descend on New York. Ziegfeld—to demonstrate that the last shall be first—started it, and the promulgators of the girl-and-music show have backed all the way up the alphabet to Anderson. A vaudeville actor last season cleared more than $200,000 on his first revue. Now vaudeville, itself, is being stocked with revues. Announcement is made by an enterprising humorist of the two-a-day of a new revue to be called "Horrors of 1920. With a Cast of Human Beings."

. . .

Does General Wood favor the revival at this time of "Too Much Johnson?" And continuing the questioning, does Johnson believe that Wood is the man who put general in generalization?

What Is Pittsburgh's Loss Is New York's Gain

Pittsburgh's gain in population, according to the census returns, is relatively the smallest of any of the large cities. Unfortunately for Pittsburgh, the census was taken after all her war millionaires had moved within taxicab distance of the Ziegfeld Frolic.

Broadway Primer

(Fifth Lesson)

Q. What is meant by the 'last resort' in a play?

A. The American flag.

Q. When is it used?

A. When a producer is certain that without its presence his production will prove a ghastly failure.

Had George M. Cohan

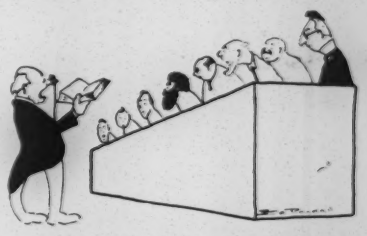
or George Randolph Chester ever written a play in which a "soda slinger," who did not know how to read or write in the first act, became a financier who possessed $50,000,000 in the last act, the public would have been quick to remark "it never could have happened in real life." Such a transformation, however, has happened, and not in the United States, either—but in London.

An Actress Has Won

$25,000 damages against a certain theater for falling off a ladder during a performance. J. C. B. says he knows any number of actors who will fall off a ladder for $10.

There Is No Rush

to avoid jury duty on the part of those fortunate fellows summoned to listen to the reading of allegedly salacious novels. No. pleas, no implorations to be released. On the contrary, they admit to free and open minds in their anxiety to



serve, and once they are selected they pay the strictest attention to the testimony offered. But time moves slowly in the court of Comstockery. Here is "Mademoiselle de Maupin" just being read to a jury. At this rate the generation that will hear the reading of "Madcleine" is not yet born.

. . .

If those estimable gentlemen who are seeking the Republican nomination for the Presidency are genuinely good sportsmen they will extend the palm to the first real dark horse of the campaign—an Arkansas mulatto who is contesting a seat among the "big four" from that state to the Chicago convention.

Film Men May Talk

in millions but astronomers talk in quadrillions. Recently a Western star-gazer advanced the theory that instead of 30,000 light years it would take 300,000 light years to cross from one side of the heavens to the other. The 30,000 light years, according to calculations, would be more than 175 quadrillions miles.

Age, Too, Has Its Fling

An eighty-five-year-old employee of a factory in Southington, Conn., has just mastered the bicycle, and uses it to transport himself to and from work daily.

. . .

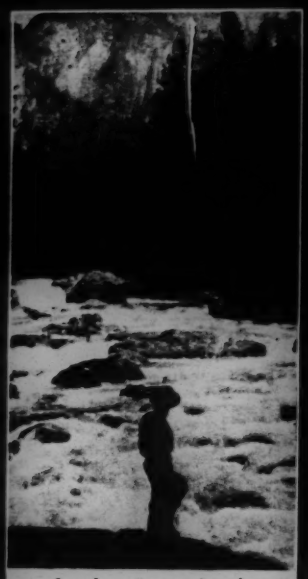
What has become of those old-fashioned overall parades?

WHERE NATURE REIGNS SUPREME

A soothing smoke after an arduous climb. A scene snapped by the Adventure Scenics Corporation

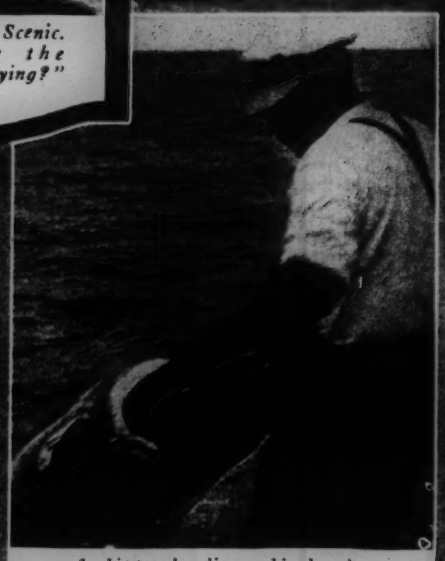
Near the top, but still hard going. This climber for Adventure Scenics doesn't seem to mind

Here is peace and content as pictured by Robert C. Bruce in his "Scenics Beautiful" for the Educational Film Corporation

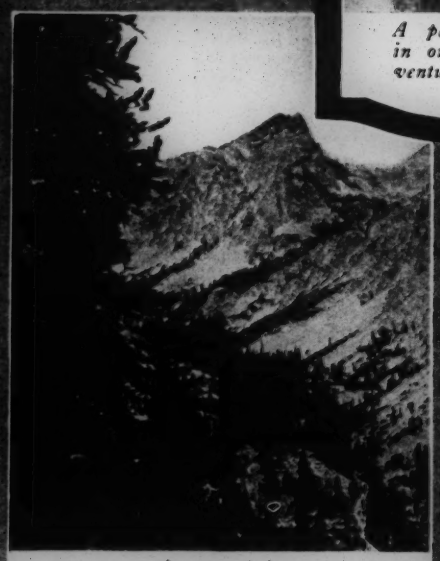


Another Bruce Scenic. "What are the wild waves saying?"

A perilous descent in one of the Adventure Scenics



A skipper landing a big boy in one of the Ford Educational Weeklies released by Goldwyn



The two human beings in the corner are completely overshadowed by the hills in this Bruce Scenic

TWO-FISTED KNIGHTS OF LAUGHTER

BY E. H. CONWAY

An Appreciation of the Art of the Vaudevillian—Two-a-Day Artist Operates Entirely "On His Own," Standing or Falling by His Ability to Engage the Fancy of Audience from the Start

IN that modern mosaic of entertainment called vaudeville, personality is at once the requirement and the badge of success. It is the passport to the favor of the two-a-day. With this gift as his credentials the artist may enjoy the freedom of a city of ten million theatergoers, exploring unchallenged the highways and byways of applause, the while he is paid a king's ransom for his sightseeing. Lacking it, he is like one who enters the lists bereft of his lance.

All the Cunning

in the world will not avail to repair his deficiency. He is unseated ere the tilt gets under way. The joust becomes a rout.

Less easily defined than recognized, as the useful old platitude has it, this personal quality admits of various embodiments, many of which are unsuited for display in that glamorous refraction of life known as the theater. The number available is limited even further by the requirements of vaudeville, which is the theater of the household from master to maid. In its American setting this form of diversion has absorbed the hectic color of its environment; it has been impressed by urgent national traits and predilections.

It Glorifies Speed

in view of which it is scarcely surprising that the "express" personality, as distinguished from the "local" or leisurely, should be taken to its heart and made the subject of ecstatic hosannahs.

The successful vaudevillian, the happy exponent of this brand of personality which must be instantly and agreeably arresting, works under handicaps which are not always sensed or appreciated by his following. Justly estimated, they fortify strongly his claim to recognition as an artist.

Primarily, he is denied the immense advantage vouchsafed his coworker of the legitimate stage in the matter of scenery and story. The help of these accessories, not seldom a powerful factor in the success of the dramatic star, is deprived him because of the very nature of vaudeville. It tolerates no method involving a gradual attack on the interest. Exposition, investiture and atmosphere, as they are cumulatively employed in the drama, are foreign to vaudeville's purposes. Directness is its touchstone.

The two-a-day actor

Stands or Falls

by his ability to engage the fancy and enchain the attention of his auditors almost with his first step, his first note, his first speech.

He operates entirely "on his own." Within the compass of fifteen or twenty minutes he must justify his professional self without recourse to any talents save those of his personal cultivation. So that, sharing the credit of his achievement with neither author, stage director or scenic artist, he emerges from the enterprise an artist whose self-sufficiency in the field of public entertainment it would be difficult to parallel.

Nor does the lack of such adventitious aids as setting and story

Represent the Sum Total

of the vaudevillian's disabilities. The legitimate actor expresses himself through a medium which may be likened to a single brilliant whose lights are deftly fused to produce one definite effect. There is no rivalry among the colors for predominance.

Vaudeville's character is more that of stone with seven or nine separate facets, yielding a like number of distinct impressions. Fusion, unity, subordination of parts—these are out of the question. They are particularly out of the question because not one effect is desired, but several. Indeed, the art of the booking manager consists in making these separate effects as varied as possible within the limits of popular appeal.

The vaudevillian, therefore, is under the constant strain of competition with those who coruscate around him. He essays to make his "spot" flash

Upon the Collective Eye

of the audience with an effect undimmed by the memory of the gleam that has gone before or by anticipation of the flare that is to follow.

Conscious that the burden of entertainment must fall exclusively on his own shoulders, the vaudevillian has adjusted his method accordingly. His bout with the apathy of the average audience is brief. His victory must be swift.

In this branch of strategy he has

Developed a Technique

that is masterly. He aims to take his opponent by surprise, to disarm him with an unexpected thrust before he has a chance to interpose an adequate defence. From his armory he produces the blade of audacity, of wit, of wonder, as occasion demands, and with an airy excellence drives it home in a vital spot.

If art be measured, not so much by the magnitude of the task as by the deftness of its accomplishment, the song projector, the monologist, the "nut" comedian—to choose some outstanding types—are workers in the vineyard of vaudeville whose achievement must be seriously reckoned.

Their Knowledge

of the psychology of their audiences is profound, and commensurate with it is their power of swift adaptation. With the coming of every Monday afternoon the protagonist of vaudeville faces new problems arising from the presentation of a different bill, in a different city, before a different set of capricious humans.

The legitimate star, snugly ensconced in the shelter of a Broadway success, is beset by no such complexities. With the critical wreath bestowed on his brow, he may indulge in a season-long sigh of relief. It is not so with an "act" playing the far-flung Orpheum "time," for instance. This performer

Must Be Keenly Alive

to a variety of local reactions, and prepared to shift his values to meet them. Vancouver and New Orleans may be separated by sensibility as well as by miles. For the vaudevillian each city has its latitude of laughter.

It is inevitable that these conditions should create a high degree of resourcefulness in the vaudeville artist. His art cannot but become more fluent and expressive. Were evidence required of this development one need but point to its exhibition in the field of musical comedy or the legitimate drama when either milieu has enlisted the talents of the variety actor.

Times without number he has been the prop and ornament of the former class of production, and more recently his success in the latter has tended to emphasize his proficiency.

From every

Cross-Section of Life

comes the aspirant of vaudeville honors, and the apprenticeship he serves to success is no less varied than his origin.

Not all vaudevillians, of course, have been forced to follow the long road traveled by Slaymen Ali and his Forty Tumbling Arabs, from the sandy savannas of Africa to that lane which curves its laughing way through the busy marts of America, and which is known as the Broadway of Vaudeville. Not all can rehearse a pilgrimage that stretches back across three continents, through years of training in a difficult art, with obstacles of custom, language and temperament to overcome, to Sus Morocco, where the acrobat's father trafficked in olives and camels. His career and that of his "understanders and topmounters" is as fantastic as a page from the Arabian Nights.

Nor has the progress of all been as innocent of struggle as that of, say, Julius Tannen. This enlightened monologist sloughed the toils of commerce and donned the sock of the variety humorist

Inside of a Single Week

The transition was so uncommonly swift and successful that its history will easily bear repetition.

During a brief vacation in the early part of 1902. Tannen, then private secretary to Ogden Armour, attended a performance of "Busy Izzy," in which George Sidney was appearing at the Great Northern Theater in Chicago. In the course of an intermission visit to Sidney Tannen remarked that after several years' observation of the methods of his friends on the stage he had reached the conclusion that their life was nothing less than a bed of roses.

"You're probably right," rejoined Sidney, complacently. "Acting is a gift. That's what makes it look so easy. If you had this faculty of public entertainment, you wouldn't be working for a pork-packer.

Tannen snorted. "Gift nothing—it's a cinch! I could get away with this acting stuff—if I weren't a thoroughly self-respecting person."

Edward Clark, a member of the company at the time, now known as a playwright, joined the wrangling twain.

"If you're so sure of yourself," he put in, "suppose you step right out in the next act and astonish the audience? It's a hotel scene. I play the clerk. You ask me for accommodation, and I'll pull that old one, 'If you're an actor, two dollars in advance. If you're a traveling man, two dollars when you leave.' You confess you're an actor. I'll suggest that you prove it. Then you strut down stage and show off before a paid audience. Oh, boy!"

Without a moment's hesitation Tannen

Accepted the Challenge

It was his first appearance on any stage. Called upon by Clarke, following their brief colloquy at the hotel desk, to display his histrionic prowess, he approached the footlights, and in rapid succession gave capital imitations of Richard Mansfield, Raymond Hitchcock, George Cohan and De Wolf Hopper in the act of delivering characteristic curtain speeches. It was an exhibition which he had often given for the amusement of his associates at the Armour plant.

Amy Leslie, the Chicago dramatic writer, happened to be seated in one of the stage boxes, and Martin Beck, not unknown to the Orpheum Circuit, in another. The next morning Miss Leslie's paper devoted a column to the incident, and the next week Julius Tannen was playing on one of Mr. Beck's Orpheum bills. Tannen's personality was so obviously suited to vaudeville that he had but to show himself to establish his claim.

Personality, relieved by an overlay of resourcefulness, constitutes the vaudeville type. To amuse, delight, intrigue, disarm—not to convince or to create illusion in the graver sense—contitutes the vaudeville ritual.

As the two-a-day is the

Most Comprehensive

of all theatrical forms, embodying contributions from the drama, grand opera, the concert stage, musical comedy and motion pictures, not to mention the world of novelty and fashion, so are its players the most reliable perhaps, of all entertainers. In a catch-as-catch-can competition with his legitimate confrere, before an audience picked at random, the champion of the newer art, we venture to predict, would carry off the laurels.

In the argot of the prize ring, the vaudevillian is a two-fisted knight of the laugh, and he packs a wicked kick in each mitten!

THE NEW PLAYS ON BROADWAY

"FOOT-LOOSE"

Zoe Akins Breathes New Life Into "Forget-Me-Not"

Play in Three Acts. By Zoe Akins. Based on "Forget-Me-Not," by H. C. Merivale and H. C. Grove. Staged by O. P. Heggie. Miss Stevens' gowns by Bergdorf and Goodman. Other gowns by Anna Spencer, Inc. Produced by George C. Tyler at the Greenwich Village May 10.

Prince Malleotti.....Robert Casadesus
Alice Verney.....Elizabeth Risdon
Rose de Brissac.....Tallulah Bankhead
Pietro.....John Webster
Barrato.....O. P. Heggie
Sir Horace Welby.....Norman Trevor
Stephanie.....Emily Stevens
Lady Phyllis Nelson....Lillian Brennard

"Foot-Loose" is like a breath out of a Harper's Weekly of the Eighties. There is the scent of lavender and old lace, of melodramatic rhetoric, of an irresponsible nobility about it. Progressing on its lazy course it establishes a technique that has always been identified with the story-tellers and playwrights of a generation ago.

Withal, however, it is interesting, just as barouches and antimacassars are today interesting and acted by a cast that can almost be called all-star it provides a novel chapter in the exhaustive record of the season.

Under its original name "Forget-Me-Not," it proved a worthy vehicle for many stars of an elder day. It was a swaggering fashion in playwriting to weave a series of situations about the crimson character of a brilliant Frenchwoman, and Stephanie de Mohrivart in "Forget-Me-Not" was a particularly fascinating figure. In refurbishing the play Miss Akins has brought it up to the moment in various superficialities, such as an occasional mention of motor cars and rebellious Ireland. But its old-fashioned language and theatrical situations that form its very substance are practically untouched. To have touched them would have destroyed the texture of the story.

Emily Stevens played Stephanie in her approved "Unchastened Woman" manner, embellishing the role with a vindictive, feline note that was effective even though it was not always appropriate in one who was indulging in a spirited battle of wits with a man-of-the-world. Stephanie must have been pretty obvious to him, so affectedly cruel and venomous was her method.

She was not chastened by her conflict. She accepted defeat with a rather defiant pride in her despicable nature. And though she had come triumphantly to her daughter-in-law's home for the purpose of blackmailing her way into society—oh, she had such a colorful past in Paris as the wife of a gambler—she left in a rout. And it was the English man-of-the-world, impressively portrayed by *Norman Trevor*, who accomplished her downfall. He knew her secrets, and having more than a passing interest in the distressed household he was eager for the fray.

Elizabeth Risdon was sympathetic in the part of the elder sister. *O. P. Heggie* in a masterful make-up added sinister picturesqueness to the character of an Italian secret service man. *Talullah Bankhead* was exceptionally promising as the young widow anxious never to see again her mother-in-law. *Robert Casadesus*, late of the Theatre Parisien, made the most of his broken English in the part of an Italian count.

LOUIS R. REID.

"Foot Loose" Interesting Play of Elder Day in Stagecraft—"Oh, Henry" Dull as Prohibition—"Naomi" Disappointing—Equity Benefit a Huge Success

"OH HENRY"

Prohibition Inspires Bide Dudley to Write a Farce

Farce in Three Acts. By Bide Dudley. Staged by Tom Wise. Produced by Theodore C. Dietrich at the Fulton Theater, May 5.

John Carson.....Edwin Walter
Mrs. Carson.....Jane Wheatley
Jennie Carson.....Clay Carroll
Harley West.....Roland Hogue
Annabelle Carson.....Eva Condon
The Stranger.....Spencer Charters
Henry Boswell.....Dallas Welford
Lizzie.....Florence Carrettee

Oh Bide! What a sense for the practical joke you possess! Some people might mistake it for a vindictive spirit, an attitude of bitter revenge toward "Pussyfoot" Johnson and William H. Anderson, but of course, that is not the case. You had a joke to perpetrate and in your droll way you bided—pardon the pun—the time until "The Bonehead" had escaped from the Fulton to tell it to the world, the *Evening World* in particular.

You exposed the disastrous effects of prohibition upon a patient public in a highly original manner. You got even with "Pussyfoot" in a unique degree. By writing a prohibition farce with deadly seriousness you have accomplished a great deal toward establishing a militant intolerance against prohibition. To achieve such an end any means is justified. In the words of K. C. B. we thank you.

The playgoing public must have suspected some droll ingenuity back of the whole venture. Was not the play to appear at the Fulton, in which have been seen such sound failures as "Five O'Clock," "Big Game" and the amazing "Bonehead"? "Oh Henry" took up the procession, and the public, properly apathetic, received it in the spirit in which it was written. The public had the startling fact brought home that prohibition means much more than a drab aridity; that, in fact, it means prohibition plays and prohibition jokes. And the public will not stand for them. The Eighteenth Amendment cannot survive once this spirit becomes uppermost. Therefore, Bide and his fellows are doing a noble work. They deserve encouragement.

Bide shows his audiences a souse party at Long Beach. A stranger enters a perfectly decorous household intoxicated, and proceeds to exert an alcoholic influence upon the butler. There are many attempts on the part of the family to conceal him from the gaze of an aunt—a rabid prohibitionist—who is paying a visit. And then it is discovered that the inebriate is the aunt's newly-acquired husband.

All the prohibition jokes of the past year parade in heavy formation. They march and countermarch before the dull gaze of the reviewing stand. But the reviewing stand is impressed, nevertheless. The necessity for immediate action to end an intollerable condition is felt. Bide helped in no small measure in bringing about this impression.

The jokes were commanded by *Dallas Welford* with his amusing tendency toward apoplexy, *Jane Wheatley*, agreeable and self-confident; *Clay Carroll*, a fresh and winsome personality; *Spencer Charters*, who struggled manfully as the souse; *Eva Condon*, a resourceful actress; *Roland Hogue*, pleasing in a sentimental role and *Florence Carrette* as a sort of May Vokes slavey.

LOUIS R. REID.

"NAOMI"

Jewish Art Theater Company Appears in New Play

Tragedy in three acts by Mark Arnstein. Play staged by Mark Arnstein. Presented at the Jewish Art Theater.

David.....Jechiel Goldsmith
Peril.....Anna Appel
Naomi.....Henrietta Schnitzer
Getzil.....Ida Feldman
Isaac.....Gershon Rubin
Zelde.....Bina Abramovitz
Jacob.....Misha Gehrman
The Rabbi.....Jacob Ben Ami
Nenich.....Hyman Mysell
Leeser.....Leon Sherman
Gelle.....Lucy Gehrman
Shifro.....Clara Langsner

It is probably unfair to expect a constant, undeviating standard of excellence from any organization, even such an organization as the Jewish Art Theater, which has given some of the finest performances that the New York theater has ever seen. At any rate, "Naomi," the latest play to be produced in the Garden Theater, is in no wise to be compared with some of the season's previous accomplishments.

To be sure there is the same sincerity, the same indefinable something that makes practically all their acting vital and free from subterfuge, and in most cases there is the same magnificent ensemble playing at which this group of actors excels. But the play itself leaves much to be desired. It is a story of the seemingly endless struggle between the old orthodoxy and the new spirit of modernity.

In a word, Naomi is in love with a very modern young Jew and is bent on marrying him. Her father has other ideas for her which are repellant to her. So taking matters into her own hands she elopes with her lover, only to return at the plea of her mother. Once she is home, preparations for her marriage to the man of her father's choosing are put under way, and Naomi's fate is sealed. A few moments before the wedding ceremony she dies. Such is the story.

Of course, there is a background of Jewish life which is absorbing at times and amusing at others. It is in fact this background which seems to have occupied the author's attention at the expense of his main theme. The tragedy of Naomi is all but lost in the comedy of her surroundings.

Henrietta Schnitzer in the title role does a fine piece of work. Her one brief scene with her lover is admirably played, and her last act is so ghastly a bit of irony as to be almost grotesque. The entire cast, with one or two individual exceptions and aside from a general tendency to farcicalize, is beyond reproach. It is the author himself who is responsible for the fact that "Naomi" will not take a place with the best of the theater's repertory.

JOHN J. MARTIN.

EQUITY BENEFIT

A Revelation of What a Benefit Performance Can Be

The late P. T. Barnum's famous hyperbole, "The Greatest Show on Earth" might have been aptly applied to the performance which several hundred members of the Actors' Equity Association gave at the Metropolitan Opera House last Sunday evening. Surely no benefit within memory has equalled it in the matter of quality or quantity. The series of performances given by the Equity Association at the Lexington Opera House last fall during the strike set a new high standard for all affairs of the sort, but in this more recent instance, all previous records have been broken. During the strike there was the thrill of the situation to lend its glamor to the shows themselves, but now with conditions comparatively calm that false stimulant is missing, and the spirit and vim that characterized Sunday's performance must be considered as nothing short of remarkable.

In such a vast number of players it is impossible to single out any for especial comment, but if any one person's work stands out particularly it is that of Hassard Short who acted as stage manager general. The performance moved as smoothly and easily as if it had been running for a month or so, there was never a hitch in the proceedings, and though the time consumed by the affair was in the neighborhood of three hours, never a minute was dull. This requires real genius.

The most conspicuous number in the first half of the program was a skit entitled "Rough Ready," in which *Florence Moore* as an actress manager was busily occupied in casting and rehearsing a play. Her method of disposing of some of Broadway's brightest lights who come to apply for parts was richly amusing.

The Shakespearean pageant which closed the bill was a gorgeous thing enlisting the services of approximately twenty stars in the characters of Shakespeare's most popular heroines. *Nance O'Neil*, *John Charles Thomas*, and *Frank Bacon* acted as Memory, Art and the Spirit of Equity respectively.

The Equity Circus, ten prima donnas, a group of dancers, *Blanche Ring* and her Equity Chorus, *Madame Alda*, and many, many other features of great merit were included in the program. Taking it all in all it was an epoch-making benefit. Several records were made. For one thing, *Ethel Barrymore* made a regular speech, a short one it is true, but a speech; for another thing Ophelia was not dressed in a white *robe de nuit* in the mad scene; and for still another thing everyone who was programmed appeared!—

JOHN J. MARTIN.

NOTES OF THE LONDON STAGE

Barrie's "Mary Rose" an Eerie Folk-Lore Fairy Tale—New Play by Galsworthy a Human Comedy

ON Monday, April 19, by arrangement with Charles Gulliver, Messrs Lewis Casson and Bruce Winston presented at the Holborn Empire a light comedy in three acts by Lady Bell, entitled "The Showroom." The heroine is "the dressmaker from Thornaby's," "who first wins Sir John Leigh's heart by affecting to take interest in his paper on 'Free Will in Spiders.'" But, in the end, Beryl Napier, anxious to play the game, explains that her assumed passion for the Arachnidae was but a pretended one, though the girl's obvious aplomb and savoir-faire might very likely fit her for becoming this elderly man's mate.

The honors of the performance were shared by Sybil Thorndike, as Beryl, and by Nicholas Hannen, as Sir John. Janel Eccles made a delightful ingenue of Phoebe, especially in the "Gipsy" scene and in that with Beryl. The leech-like Mrs. Powley received a very clever character sketch from Cicely Oates, and a couple of haughty and supercilious ladies of title had duly stylish exponents in Vere Shepstone and Lilian Mowbray, the latter also doubling the gauche Miss Jones. "The Showroom" gave much entertainment to the audience, displaying, as it did, the sense of characterization shown formerly by the authoress in "Time Is Money" and "The Way the Money Goes."

"Mary Rose" at the Haymarket

A real folk-lore fairy-tale of the Hebrides, eerie and mystical—only exclusively Barrie in its wistful, whimsical treatment, its Peter Pan, never-grow-up message, its touches of tender, intimate comedy, and mixings of dreams of every-day life—"Mary Rose," Sir James Barrie's new "fantasy," came upon the first night's audience at the Haymarket Theater as quite a surprise. For a long while they hardly knew what to make of it, but the beauty and magic of its linking of the world of dreams and of reality won in the end.

It is for practical purposes a story about a little island on a lake in a bigger island in the Hebrides which was shunned by the islanders as being a fairy-place. It was called in Gaelic, the "Island That Likes to be Visited," and it was said that people had vanished there, that no birds were to be seen on its trees, and that there was strange music heard. Here it was that Sir James's heroine Mary Rose, when she was a little girl of twelve, and was there with her father and mother, vanished for a whole month, and then reappeared and did not know anything that had happened.

When she was married 12 years after to a strapping young naval lieutenant and had a little baby boy, she went there again, and had a picnic on the island with her husband and a young Scotch boatman, who was also a student at the Aberdeen University, and she disappeared again. Then—twenty-five years afterwards—she was once again found, just the same age as she was when she was lost, still knowing nothing of what had happened. She is brought back to her old home, but finds that everyone is too old and there is no laughter, and when she learns that the baby is gone, she dies. As a matter of fact he had run away years before, when he was 12 years old.

Both at the beginning and at the end of the play we see this baby grown into a returned Australian. He comes home from the war to the house, "as it is now"—deserted and falling to pieces. It is haunted by the ghost of Mary Rose as young as when she came back from the island, and still looking for her baby. After a little talk with her roughcut son, whom she will not recognise, though she sits on his knee in the tattered old arm-chair—a talk which only Sir James Barrie could write—she hears the island music again, and goes off into a starlit night, across which a meteor flashes as she goes.

Beautiful but very fragile play as it is, "Mary Rose" is acted with just the exquisite delicacy and truth of feeling that alone could make it possible. Fay Compton manages in the most wonderful way to bring into an otherwise natural personality those moments of elfish wildness that Mary Rose demands—an intensely difficult part, perfectly done. Robert Loraine plays no less than three types—the Australian, the Australian's father young, and the Australian's father grown old—all straight and true and jolly, yet delightfully different.

Galsworthy's New Play

Although John Galsworthy's play, "The Skin Game," smacks of pre-war ideas—the old "county family" type of snobbery is largely a thing of the past—it is a tense and human comedy. The "Reandean" management at the St. Martin's Theater have at last produced something worth while. The contest between "landed gentry" and the new industrialism is not a new theme, but it has rarely been so ably treated. Edmund Gwenn's study of the hard-headed man of the north who fights some effete but rather attractive snobs is masterly, and Athole Stewart and Meggie Albanesi are also brilliant. That we all loathed Helen Haye was yet another tribute to her supreme cleverness. I have never known an auction scene, by the way, so dramatic, and the auctioneer, J. H. Roberts, deserves a tribute for a sound bit of work.

Return of a Favorite

Violet Loraine, who has been enjoying a rest at Monte Carlo and at her pretty country house at Iver Heath since just before Christmas, is to reappear in the West End very shortly. She will be seen in "The Whirlgig"—a show which has always lacked a leading lady, and will now be lucky enough to have the best of them all.—FRANK J. WOOLF.

BROADWAY TIME TABLE—Week of May 17th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	**Frank McGlynn**	*Inspiring historical drama.*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
Adam and Eva	**Ruth Shepley, Otto Kruger**	*Well acted light comedy*	Sept. 13	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
All Souls' Eve	Lola Fisher	*To be reviewed*	May 12	Maxine Elliott	West 39th	Eve. 8.30 Mat. W. & S. 2.30
As You Were	**Sam Bernard, Irene Bordoni**	*Vastly amusing revue*	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	*Musical comedy by Riesenfeld*	May 4	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Beyond the Horizon	**Richard Bennett, Helen Freeman**	*Drama of misdirected lives*	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Buddies	**Donald Brian, Peggy Wood**	*Comedy with soldier heroes*	Oct. 27	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Clarence	**Alfred Lunt, Glenn Hunter**	*Comedy of youth by Tarkington*	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
East is West	**Fay Bainter**	*Chinese Peg O' My Heart*	Dec. 25, '18	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	*Superb clowning*	Apr. 5	New Amst'dam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	**Henry Miller, Blanche Bates**	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	*Pretentious revival*	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens	*Reviewed in this issue*	May 10	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Girl From Home	Frank Craven, Gladys Caldwell	*"The Dictator" set to music*	May 3	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	**Ina Claire, Bruce McRae**	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Happy Days	**Hippodrome show**	*Panorama with a thrill*	Aug. 23	Hippodrome	6th & 44th	Eve. 8.00 Mat. S. 2.00
The Hole in the Wall	Martha Hedman	*Crook-and-spook melodrama*	May 10	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honey Girl	Edna Bates, Lynne Overman	*"Checkers" set to music*	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	**William Collier**	*A horsey farce*	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W. & S. 2.20
Irene	**Adele Rowland**	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	**Margaret Wycherly**	*English character drama*	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	*Kitty MacKay set to music*	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	**Frank Bacon**	*Delightful character comedy*	Aug. 26, '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Look Who's Here	**Cecil Lean, Cleo Mayfield**	*Musical farce of domestic tangles*	Mar. 2	44th St	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Martinique	Josephine Victor, Emmett Corrigan	*Drama of the tropics*	Apr. 26	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
Mrs. Jimmie Thompson	Gladys Hurlbut	*Boarding-house farce*	Mar. 29	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	**Clifton Crawford**	*Sparkling farce*	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
The Night Boat	**John E. Hazzard, Ada Lewis**	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	*Comedy of the '70's*	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Oh, Henry	Dallas Welford	*Reviewed in this issue*	May 5	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
The Ouija Board	**Howard Lang, George Gaul, Crane Wilbur**	*Thrilling spook melodrama*	Mar. 29	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	**Blanche Ring, Chas. Winninger**	*Zippy, extravagant revue*	Oct. 23	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Respect for Riches	Alexandra Carlisle	*To be reviewed*	May 11	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Scandal	**Chas. Cherry, Francine Larrimore**	*Comedy with a punch*	Sept. 12	39th St.	West 39th	Eve. 8.45 Mat. W. & Sat. 2.30
Shakespeare	Sothern and Marlowe	*Repertory*	Apr. 26	Shubert	West 44th	Eve. 8.00 Mat. S. 2.00
Shavings	**Harry Beresford, James Bradbury**	*Rural comedy of Cape Cod*	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	**Marjorie Rambeau, Lee Baker, Lowell Sherman**	*Melodrama with a murder*	Dec. 19	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	**Jane Cowl**	*Play of spirit influence*	Dec. 30	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	**Lenore Ulric**	*Pell Street dramatized*	Nov. 19	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
The Storm	**Helen MacKellar**	*Fires of love and forests*	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
What's in a Name	Billy B. Van, James J. Corbett	*Artistic Revue*	Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	**Jeanne Eagels**	*A French Peg o' My Heart*	Feb. 17	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30

Vaudeville

Vaudeville	Belle Baker, Lee Kids	*Songs, patter and songs*	Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Harry Carroll Company	*Revue*	Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Jack Norworth, Janet Adair	*Songs*	Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

A Lady in Love	Ethel Clayton	*Domestic drama*	Rialto	Bway & 42d	1 P. M. to 11 P. M.
Romance	Doris Keane	*Sentimental play of early New York*	Strand	Bway & 47th	1 P. M. to 11 P. M.
The Sea Wolf	George Melford Special	*Melodrama*	Rivoli	Bway & 49th	1 P. M. to 11 P. M.
Shore Acres	Alice Lake	*Rural drama*	Capitol	Bway & 50th	1 P. M. to 11 P. M.
Why Change Your Wife?	Gloria Swanson	*Problem play*	Criterion	Bway & 44th	1 P. M. to 11 P. M.
The Yellow Typhoon	Anita Stewart	*Romantic drama*	Broadway	Bway & 41st	12 M to 11 P. M.

STAGE NEWS OF THE WEEK

PROPOSED SHUBERT CIRCUIT HAS VAUDEVILLE EXCITED

Report Will Not Down that Shuberts Are Planning "Big Time" Plunge

FOR some time there has been a report that the Shuberts, prior to next fall, would throw all of their moral and financial support to a "big time" circuit formation, with the intent of playing vaudeville along the established lines of the B. F. Keith Vaudeville Exchange. But not much import was given it until the past week, when activities in the ranks of the Shuberts brought out such surface evidence that the daily papers of New York gave considerable space to the proposed vaudeville circuit.

The Shuberts have not made any definite announcements, but it is reported that they have been making booking contracts for some time with acts and that their list now embraces many well-known names, turns that have long been accustomed to playing consecutively on the present "big time" circuits and their affiliations.

There is also a strong talk that the Shuberts in making the proposed circuit a reality will have the Marcus Loew houses affiliated in such a way that the layout will include houses already built as well as the new ones now under course of construction.

It is pointed out in the stories going the rounds that the pivotal point will be Loew's new State Theater that is being built at Broadway and 45th Street.

It was some ten years ago that the Shuberts were in with Klaw & Erlanger on a vaudeville circuit that battled the Keith and Proctor interests, with the former abandoning their vaudeville activities upon an agreement entered into by them with the Keith and Proctor executives.

The Shuberts have many former vaudevillians under contract who are now listed for new Shubert shows, with others already placed with local and traveling organizations operated by the Shubert offices. They from time to time have been enlisted for Sunday variety concerts.

Big N. V. A. Benefit

At the coming N. V. A. Benefit at the Hippodrome on Sunday night, May 16, the following artists have signed contracts to appear and many more will be announced later as soon as their appearance is made certain: Belle Baker, James Barton, Bernard and Duffy, Elizabeth Brice, Eddie Cantor, Leo Carrillo, Harry Carroll, Bessie Clayton, George M. Cohan, Jas. J. Corbett and Billy Van, Creole Fashion Plate, Lew Dockstader, Bert Errol, Ford Sisters, Irene Franklyn & Burton Green, Trixie Friganza, Kitty Gordon, Gertrude Hoffmann, Jimmie Hussey, Juliet, Keegan & Edwards, Keith's Boy Band, Charles King, Lambert & Ball, Lee Children, Eddie Leonard, Louis Mann, Stella Mayhew, Victor Moore, Will Morrissey, Elizabeth Murray, Grace Nelson, Georgie Price, Blanche Ring, Allan Rogers, Rae Samuels, Eva Tanguay, Julius Tannen, Van and Schenck, Whiting and Burt, and Jack Wilson.

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Viola Allen in Benefit

Viola Allen, now Mrs. Peter Duryea, is to emerge from retirement to take part in the benefit for destitute Serbian children, which will be given at the Knickerbocker Theater next Sunday night. She is also engaged in arranging the performance in conjunction with A. E. Anson.

Ethel Barrymore, Mme. Lubovska, Roland Bottomley, George Hassell, Walter Wolfe, Thomas Conkey and Billy B. Van and James J. Corbett will also appear.

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Robins Players in Toronto

Edward H. Robins has again established a season of stock in Toronto and will present a number of Broadway successes. His company includes such well-known players as Richie Ling, John Daly Murphy, Helen Holmes, Graham Velsey and Ivan Simpson.

Earl Carroll Play Next Season

In conjunction with A. H. Woods, Earl Carroll will produce here early next season his romantic comedy, "The Lady of the Lamp," which had a "tryout" outside New York under the name "The Way to Heaven."

Testimonial for Wm. R. Sill

A testimonial by a group of William Raymond Sill's friends and colleagues, will take place, through the kindness of Charles Dillingham, at the Globe Theater on Sunday night, May 23. The performance will be in the nature of a tribute of affection and friendship from a group of men who are sympathizing with him in his need following a serious operation which was performed on him at the Roosevelt Hospital. The returns from the testimonial will be devoted to defray the surgical and other expenses.

Rennold Wolf is chairman of the committee, John Peter Toohey is the secretary, and Henry Young, of the Globe Theater, the treasurer. Others serving diligently on the committee are Bruce Edwards, Mark A. Luescher, Edward W. Dunn, Walter J. Kingsley, William Oviatt, J. Clarence Hyde, John Pollock, R. H. Burnside, Frank J. Wilstach and Francis E. Reid.

Mr. Sill, who was born in Hartford, Conn., was dramatic editor of the *Evening World* until fifteen years ago, when he entered the theatrical profession. Since then he has been associated with many of the most important attractions of recent years, including productions of Weber and Fields, Klaw and Erlanger, Charles Dillingham and George C. Tyler.

Many prominent actors have volunteered their services.

FIVE YEARS AGO TODAY

H. H. Frazee Produces Fred Jackson's "A Full House" at the Longacre Theater with Cast Including May Vokes and Herbert Corthell.

William A. Brady Produces "The Mikado" as Second of All Star Revivals of Gilbert and Sullivan at the Forty-Eighth St. Theater.

Klaw and Erlanger and Geo. C. Tyler Produce "Moloch" by Beulah Marie Dix at Powers' Theater in Chicago.

Brown Farce at the Fulton

Martin Brown's new farce, "An Innocent Idea," in which Robert Emmett Keane will be featured and which will have Claire Whitney, the screen star, in the cast, will open its New York engagement at the Fulton Theater on Monday, May 24.

Others in the cast include Russell Fillmore, Miriam Doyle, Helen Barnes, Florence Gerald, Edna Archer Crawford, Amy Somers, Eleanor Cody, Sadie Duff, Agnes Keating, Elizabeth Alexander, Renee Johnson, Harold Howard, Lorol Lake, Arthur Villars and Teddy Hart.

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Off for California

After the performance of "The Passion Flower" Saturday night the entire company will entrain for the first lap in its transcontinental tour, commencing Monday in Montreal and terminating in San Francisco. During the California engagement the play will be screened and when completed the company will begin the return engagement, opening the Fall season in Boston.

Miller's New Production

In Wilmington the latter part of last week Henry Miller presented the romantic comedy, "Just Suppose," written by A. E. Thomas. In the cast are Olive Wyndham, Paul Gordon, Mrs. Thomas Whiffen, George Fitzgerald and Burford Hampden.

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Julia Arthur Returning

Julia Arthur is in London en route back to America after a tour of the continent in search of a play suitable for a starring vehicle. She has several plays in which she hopes to interest New York producing managers upon her return to this country in the near future.

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Playwrights' Club to Meet

The annual dinner of the Playwrights Club will take place at Murray's on Friday evening, May 14th. The speakers and guests of honor include Wilton Lackaye, Arthur Hopkins, Alice Kauser and Arthur Richman, author of "Not So Long Ago."

IS THAT SO!

Mabel McCane and *Victor Murray* were married in Newark last Saturday afternoon. Miss McCane has just completed a tour of the B. F. Keith houses and will be seen next season in the leading role of Joe Weber's "The Little Blue Devil," which will open in Pittsburgh September 2. Mr. Murray is one of the officials of the United States Playing Card Co.

Pearl Eaton has been engaged by the Messrs. Shubert for their next musical production, "Page Mr. Cupid."

Joe Weber has engaged *Hal Forde* to play a principal part in "Honeydew," the new Zimbalist musical comedy.

Fay Marbe has been engaged by A. H. Woods to create an important role in "Ladies' Night," a new farce by Avery Hopwood and Charlton Andrews, which A. H. Woods will present in New York next August.

Leon Gordon, who has just closed in "Breakfast in Bed," has been engaged as director for a stock season at the Auditorium Theater, Baltimore, beginning May 17. One of the first productions to be given will be a play of his own, "The Poppy God."

Dorothee Nolan, last seen with *Ethel Barrymore* in "Camille," will be seen with the East-West Players at the Jewish Art Theater on May 21 and 22.

Cunningham & Clemons have been added to the cast of "What's in a Name," at the Lyric Theater.

Max Marcin has engaged *John O'Keefe*, recently of "Oh, Look!" for a role in "Three Live Ghosts."

Rea Martin, the slavey in "Clarence," has been engaged by David Belasco to appear in a play next season.

Gina Gray has been added to the cast of "Scandal" at the Thirty-ninth Street Theater.

Jane Manners, who was with the Washington Square Players for two seasons, will play an important role with the East-West Players this coming season.

Gilbert Douglas has been engaged by F. Ray Comstock, for one of the leading roles in "Wild Cherry," the Guy Bolton comedy which Comstock and Gest will try out this summer with *Ruth Shepley* in the leading role.

Virginia Wells of the Sothern and Marlowe Company was married Thursday, April 29, to *Howard Lindsey* of the May Irwin Company.

Gilbert Miller is here from London.

Edna Wheaton, Gladys White, Ruth White, Lillian White and *Ester Worth*, formerly of "Apple Blossoms," are with "The Night Boat."

Helen Groody, sister of Louise, of "The Night Boat," has been engaged for a part in that show.

Everett A. Butterfield, actor and soldier, opened in Washington Monday night to fill a stock engagement for which he has signed for the summer.

STAGE NEWS OF THE WEEK

EQUITY WILL START AGENCY

John Emerson Working on Plans to Fight Profiteering—Agents' Rates Halved

A DRIVE against profiteering employment agencies which, it is alleged, are taking $1,000,000 yearly from the actors' pockets, was started when the Council of the Actors' Equity Association, in accordance with a suggestion by John Emerson, voted to establish an Equity Agency. Mr. Emerson's plan is for an agency to operate at half the legal rate of 5% of the actor's salary for ten weeks—that is, for 5% for five weeks.

An Equity Agency will be started at once in Chicago in accordance with plans laid down by Mr. Emerson, the presidential nominee on the regular ticket with Ethel Barrymore, when he visited that city last week. Plans towards starting a similar agency in New York are only awaiting a report from a Committee who are in London investigating the agency established several months ago by the British Actors' Association.

"We have no grudge against agents who ask only a reasonable commission," said Mr. Emerson. "But we are going to drive out of business those profiteers who have been forcing actors to pay fees far in excess of the legal rate. For those agents who have systematically exploited actors who depend on them for engagements and have tried to establish a 'job trust,' we have a rod in pickle."

Mr. Emerson has been working out the plans for an Equity Agency for the past three weeks for the approval of the Equity Council.

Asks for Receiver

After making serious charges of both business and marital misconduct, Mrs. Annie Morosco, wife of Oliver Morosco, the theatrical producer, obtained an order from Supreme Court Justice Lydon requiring her husband to show cause Thursday why a receiver should not be appointed for the enterprises in which he and she are jointly engaged.

This receivership, if granted, will not affect the Oliver Morosco company, and Oliver Morosco Enterprises, Inc. It will control individual productions, such as "Civilian Clothes," "Please Get Married" and many road companies of musical comedy successes.

Mrs. Morosco links the alleged misconduct with her charges of fraudulent accounts of productions in which she is interested. She describes her husband's financial condition as "insolvent."

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Duncan Macdougall's Season at Fulton

Duncan Macdougall of Duncan Macdougall's Barn Theater will give six dramatic recitals at the Fulton Theater, Sunday, May 16, 23 and 30, at matinee and evening performances. The May 16 bill includes "Crainquebille," by Anatole France, an original interpretation of the play scene from "Hamlet," with Duncan Macdougall as Hamlet; "Fame," a new sketch by Dunsany, presented for the first time in New York; "A Man's a Man for a' That" by Duncan Macdougall, and original songs by Robert Edwards.

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"All Souls' Eve" Opens

Wednesday evening, May 12th, at the Maxine Elliott Theater, John D. Williams presented a new play by Anne Crawford Flexner entitled "All Souls' Eve."

The principal roles are portrayed by Lola Fisher and Cyril Keightley. The surrounding company includes Anne Faystone, Clifford Dempsey, Walter Kingsford, John Thorn, Leland Chandler, Clarence Rockefeller and Eleanor Hutchinson.

Holmes Will Do Serious Role on Stage

When Taylor Holmes returns to the speaking stage following his successful excursion into motion pictures, this actor will conduct a novel departure by assuming a serious role, although he has earned fame as a comedian. In "Tomorrow's Price," by Samuel Shipman and Percival Wilde, to be produced shortly by A. H. Woods, Mr. Holmes will essay a straight dramatic part.

Frank Carter Dies in Motor Accident

Frank Carter, musical comedy actor, was killed last Sunday when his automobile ran into a bank near Grantsville, Md.

Carter had started for Philadelphia in the hope of joining his wife, Marilynn Miller, of the Ziegfeld Follies.

Frank Carter was about 30 years old. His first appearance in public was as a boy soprano. He was later a high diver and then an acrobat with circuses. From the sawdust ring he went to the stage and by his abilities as singer, dancer and comedian he attained stardom. He played in London for some time and then came to the Winter Garden, where he was in several "Passing Shows" beginning about 1914. Later he was in the Ziegfeld Follies. This season he was on tour as star in Henry W. Savage's "See-Saw."

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Cast of "Poker Ranch"

The complete cast which Wellman and Sinnott have engaged in support of Clara Joel in "Poker Ranch," includes William Boyd, Lyster Chambers, Ben Hendricks, Adda Gleason, T. Tamamato, Louis Henricks, Eleanor Basse, Fred Dalton and E. John Kennedy. The play is by Willard Mack and is being staged by Oscar Eagle. It will have its premiere at the Globe Theater, Atlantic City, May 17.

TWENTY YEARS AGO TODAY

"A Day of Reckoning" Is Produced at the Star Theater with Orme Caldara and W. A. Whitecar in the Cast.

Nance O'Neil Opens Australian Season at Her Majesty's Theater in Sydney.

"An American Beauty" Produced in London, with Edna May, Mamie Gehrue, Richard Carle, Willard Simms, and Truly Shattuck in the Cast.

Jacob Litt Engages George Fawcett for Production of F. Hopkinson Smith's "Caleb West."

Atlanta Shocked by Miss Farrar

Geraldine Farrar's singing of the title role of "Zaza," or rather her dressing of it, when the opera was sung in Atlanta, Ga., recently by the Metropolitan Opera company, was denounced in a sermon there Sunday.

Miss Farrar's Zaza was heard by a great audience there and has been the subject of general condemnation. Miss Farrar heard of the outburst of criticism and it is said she declared she would never sing in Atlanta again. She said she had asked Col. William Lawson Peel, head of the Atlanta Music Association, how far she should go in "Zaza" and that he told to her to play the part as she was accustomed to play it.

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Middleton Plays in French

Arrangements have been made with Denys Amiel, former editor of La France, for a French translation of the five volumes of published plays by George Middleton, co-author of "Adam and Eva," now at the Longacre. A German translation by Grace Isabel Coldron, translator of "Anatol," is also being prepared.

Courtneidge to Bring "Paddy" Here

Walter C. Jordan announces that Robert Courtneidge, the English theatrical producer, is coming here to supervise the production of "Paddy, the Next Best Thing," which is now running at the Savoy Theater, London, with Peggy O'Neil in the leading role.

Mr. Courtneidge's production of "Paddy, the Next Best Thing" in New York early in the coming season will be with an all American company. Mr. Courtneidge's last big production here was "The Arcadians," presented by the late Charles Frohman.

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"Scandals of 1920" Delayed

The opening of George White's "Scandals of 1920," announced for May 16 in Washington, has been postponed until a week later. As now arranged, the new edition of "Scandals" will be seen in Washington at the National Theater the week commencing Sunday, May 23, the following week in Atlantic City, at the Apollo Theater, and then into New York for a Summer run.

WILL MOSS PLAY BIG TIME?

Rumor that Keith Exchanges Will Book Moss Houses

Rumors are flying fast and thick these days along the vaudeville Rialto. Upon the heels of the report that the Shuberts may form a "big time" circuit of their own to offset that of the Keith interests and that the Marcus Loew houses may become a part of that chain, comes another that the B. S. Moss theaters, playing pictures and popular-priced vaudeville, would be booked by the Keith Exchange, with "big time" bills booked into some of the Moss houses.

If this materializes, then Moss' Broadway, now playing a straight film policy, will be booked by the Keith Exchange, with a "big time" show scheduled there regularly each week.

One of the reports had the Keith interests taking over Moss' houses, but little stock was taken in this up to the hour of going to press. It was only recently that Moss took back his houses after they had announced an affiliation with the Famous Players-Lasky interests and had straight picture policies laid out.

However vaudeville is more than excited about the different rumors, and each one that crops out only adds fuel to the fire of street and office gossip.

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New House for Flint

Following on the heels of the opening of the Regent Theater, Flint, Mich., the starting of construction on the $600,000 Strand Theater and Arcade, Lansing, and the purchase of the Majestic, Port Huron, W. S. Butterfield has completed all arrangements for the erection of a new 2,500 capacity house in Flint. This latest Butterfield theater will involve an expenditure of approximately $700,000 and will be modern to the smallest detail. It will be devoted to road attractions, resident stock and possibly an occasional big picture.

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"Sign on the Door" in Australia

A. H. Woods has signed contracts, through Sanger & Jordan, by which J. C. Williamson will make an immediate production of Channing Pollock's play, "The Sign on the Door," in Australia. It will also be done by Williamson in New Zealand, and by T. Daniel Frawley in China.

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London Production of "Nju"

Henry Stanford, of the Sothern and Marlowe company and his wife, Laura Burt, who has been appearing on tour in "Ben Hur," will sail on May 29 for England to arrange for the London production of "Nju," the Russian play which was acted by Mr. Stanford and others at the Bandbox Theater in New York a few years ago.

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Florence Reed in New Play

Florence Reed has signed a five-year contract with the Selwyns, and will open their new Times Square Theater upon its completion in the fall. She will appear in "Wait for Me," by H. Brougham Tall.

BELLE BAKER

EVERYBODY knows Belle Baker and the sort of songs she sings. She has been one of the most popular of all the singers in the realm of vaudeville for several years, and has been responsible for the popularity of more songs than you can shake a stick at. One of the best numbers which she is using now in her tour of the B. F. Keith Theaters is Stark and Cowan's ballad success, "Everybody's Buddy." It is admirably suited to Miss Baker's methods, and when she sings it everybody leaves the theater whistling it

AT THE BIG VAUDEVILLE HOUSES

Jack Norworth and Janet Adair at the Palace—Belle Baker at the Colonial—Trixie Friganza Heads Alhambra Bill—Royal Has Overseas Revue

SURPRISE HELPS PALACE BILL

Jack Norworth and Janet Adair Add Show Scene as "Extra"

While the entertaining and elaborate *Harry Carroll* revue is held over at the Palace for its third consecutive week and is one of the big features of the show, *Jack Norworth* and *Janet Adair*, who are there presenting separate acts, injected a comedy surprise that was unexpected but at the same time brought them into greater favor with the audience.

Miss Adair appeared first, using some new songs that had not been heard in any of her previous appearances, and then *Norworth* followed and did his act. There was expectation when *Norworth* led *Miss Adair* forth and announced that he had unexpectedly learned she was on the same bill and that inasmuch as they had done a "scene" with a certain show that they would "do it" for the Palace regulars.

It was the "Let's Pretend" scene with the duo pretending they were married a year and the merry exchange of dialogue running through an amusing channel that closed to laughter and applause.

The Palace show seemed to run longer than usual although there were few to desert the house when *Winston's* Seals appeared for the closing act.

Prosper and Maret opened the show and held close attention with their skillful feats of athletic prowess. The *Ja-Da Trio*, comprising Messrs. *Carleton, Sobol* and *Chester*, with practically the same act that the boys did upon their last appearance at this house, found the old number *Ja-Da* as big a favorite as ever, the trio working it up along the lines that gave the act its present name.

Florence Roberts and *Fredrik Vogeding* offered "Blindfold," a splendidly acted sketch that is of the "eternal triangle" theme, with *Bert Leigh* as the other man.

Ed Gallagher and *Joe Rolley* are back in vaudeville, with a new act that has the duo working up comedy along the layout for which *Gallagher* has long been identified. There are many amusing "gags," with *Rolley* handling the comedy end.

The *Harry Carroll* act went along swimmingly, with *Carroll* apologizing at the start for the non-appearance on the opening of little *Miss Love*, who was reported sick.

The entire offering was so well received that at the finish *Carroll* was forced to add a little "encore" that was not programmed. In engaging *Grace Fisher* as prima donna, *Carroll* made a ten-strike as she has one of the finest voices ever heard at the Palace. And she is mighty sweet and winsome in her manner of singing, too.

After intermission appeared *Miss Adair* and Mr. *Norworth*, with *Keegan* and *Edwards* next to closing, the "jazzing jazzers" being an emphatic hit. For the opening the boys offered *Jean*. The imitation of the jazz band and the soft shoe dancing by one of the entertainers proved most entertaining.

The demonstration of almost human sense and skill in the seal act was appreciated and the seals were applauded throughout. MARK.

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VARIED BILL AT COLONIAL

Belle Baker Heads Well Balanced Program

Belle Baker, the one and only original *Belle Baker*, is the item of particular interest at the Colonial this week. Her style of putting over songs is exactly in keeping with the desires of the Colonialites as they testify at every opportunity. Her songs by Bert Kalmer and Harry Ruby are well chosen and on the whole, her two weeks' stay at the Colonial was started with eminently satisfactory auspices on Monday afternoon.

The bill which surrounds *Miss Baker* contains a little bit of everything. *Enos Frazere*, the cool blooded young specialist in thrills, plies his trade with the aid of a trapeze as an opener, and gets everybody keyed up for anything that may follow. In second place, *Florence Hobson* and *Eileen Beatty* offer a little entertainment consisting of songs and piano playing, singly and doubly.

The ever-popular *James C. Morton*, the wild man of Borneo, and his tribe manage to extract yells of mirth from the house in their usual manner. The audience Monday afternoon was loath to let them quit.

Bill Bailey and *Lynn Cowan*, assisted by *Estelle Davis*, have a peppy little number which they call "The Little Production in One." It is cleverly staged and contains enough vim and vigor to arouse the most blase. Just before the intermission, *George Kelly* and his excellent company present *Mr. Kelly's* satirical comedy, "The Flattering Word." It is an unusually good bit of playwriting and as acted by *Kelly* and his associates is a model of what vaudeville playlets should be.

Eric Zardo, a musician far above the average, opens the second half of the bill with several beautifully played piano numbers. He confines himself entirely to the well known classics and plays with a genuine musicianship which vaudeville rarely sees. His reception by the auditors was entirely as it should have been.

The soldier revue, "Putting It Over" follows, and is one of the laughing hits of the bill. Full of dash and spirit and good dancing, not to mention the feminine charms of the hemale chorus girls, it is a very amusing skit.

Belle Baker takes things up where the ex-soldiers leave off and of course scores her accustomed rousing hit. "An Artistic Treat," a posing act, closes. MARTIN.

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COMEDY BILL AT ALHAMBRA

Trixie Friganza and Solly Ward Score

Monday's matinee at the Alhambra opened with an acrobatic thrill, contributed by *Darrell Brothers*. The thrill was followed by a decided novelty—*Davigneau's Celestials*, who gave an oriental twist to ragtime that took the "gallery gods" by storm.

Third on the bill was *William Gaxton and Company* in a rollicking comedy entitled "The Junior Partner," by Rupert Hughes. A woman in the audience laughingly remarked that *Mr. Gaxton* is a male Eva Tanguay, because of the cyclonic breeziness of his acting.

Quite the antithesis of *Mr. Gaxton's* syncopated speech was the droll languor of *Val and Ernie Stanton*, the English boys from America, in a little bit of everything done in a "different" way.

The appreciative audience almost deprived the tired orchestra of a well-earned intermission by repeatedly calling back the *Ford Sisters*, who presented "Frolics of 1920." Never have these two stars of terpsichore twinkled to better advantage. A well-chosen ensemble of clever musicians contributed to the success of their "Frolics."

Conlon and Glass presented a ludicrous miniature musical comedy, beginning with the springtime of courtship, through the summer of marriage, to the autumn of separation, which ends merrily in a winter of reconciliation. This act seemed to tickle the married portion of the audience.

Trixie Friganza was the headliner, and as usual made herself right at home in the hearts of her audience, but she disappointed a few of her admirers by a vulgar characterization which was a trifle overdone.

Anderson and Yvel closed the much applauded matinee with a notable exhibition of acrobatic skating.

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COLORFUL VARIETY AT THE ROYAL

Kharum Shares Applause with Elizabeth Brice

Never has a vaudeville house presented a more varied bill than this week's offering at the Royal.

Kharum, the unsmiling and sincere, evoked from the piano classic melody with a brilliance that held even the top gallery breathless until the end of each number, after which a riot of applause broke loose.

Elizabeth Brice and *Will Morrissy* had a delightful surprise in store for the audience in the form of an "Overseas Revue." *Miss Brice*, who has surrounded herself with an extremely clever cast, excelled even herself for sparkling vivacity.

Bert Erroll "vamped" through an all too short turn as a titian haired

(*Continued on page* 1000)

(*Royal bill cont'd from p. 999*)
siren and then disillusioned his audience by finishing up as a thoroughly husky male, with a wife "waiting outside."

Harry Green, in a satirical comedy playlet, with a touch of pathos, "George Washington Cohen," gave a clever characterization of a "liar telling the truth" and received a lot of sympathy from husbands in the audience.

Eddie Borden put over a few witticisms of originality, but indulged in too much meaningless nonsense.

George Moran and *Charles Mack,* as "Two Black Crows," departed from the beaten track of black face humor by a ludicrous characterization of two serious faced crows engaged in droll frolic and repartee, and succeeded in pleasing the audience to a high degree.

Wille Brothers did an unusual thing with a closing acrobatic act, so often the occasion for departures to "avoid the rush." They held the audience seated and in suspense while they performed several really dangerous balancing feats.

ORPHEUM BILL

Kitty Gordon Headlines Brooklyn Program

Kitty Gordon, the international beauty, assisted by *Guy* and *Pearl Magley, Max Hitrig* and *Frank Conway* headed this week's bill in a cycle of songs and dances. This is *Miss Gordon's* first vaudeville performance in Brooklyn, in several years.

Jack Wilson, blackface comedian, assisted by *Frank Griffith* and *Vera Beresford* (*Kitty Gordon's* daughter) entertained with their latest offering "The Surprise." *Buster Santos* and *Jacque Hays,* gave us a very amusing little piece called "The Health Hunters."

Vinie Daly, one of the famous Daly family, entertained with a very pretty repertoire of songs and dances. *Kingsley Benedict* and *Company, Billy Glason, Grey* and *Old Rose,* Mr. and Mrs. *Gordon Wilde, The Valentines,* completed this week's program. WALKER.

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Anderson After Act

G. M. Anderson has made a flattering offer to the Ford Sisters, Dora and Mabel, to join his "Frivolities Of 1920" for the coming season, with the sisters favorably considering the proposition. If the Fords are engaged, it is believed that the Barr Twins, now with the show, will return to vaudeville.

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Negro Show Draws Well

The Rogers and Roberts company of colored players, C. Luckeyth Roberts, musical director, which has been doing phenomenal business in Chicago, Pittsburgh, Washington, Philadelphia and New York, opened at the Putnam Theater, Brooklyn, last week and turned hundreds away.

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May Rename Collier Show

The former William Collier show, "Caught In The Rain," which Arthur Klein is preparing for production and which has had a complete musical score written by William B. Friedlander, may be renamed "Pitter Patter." Klein expects to make the initial production about the last week in May.

DANCES AND SONGS AT THE RIVERSIDE

Three Acts Introduce New Acrobatic Stunts

The first on the program at the Riverside Theater this week is *Charles McGood and Company.* As an opening act for any variety show it is a corker. The setting seems to be the lounge in a country club, and *McGood* and another chap toss their lady accomplice about regardless. *Jack Lavier* is a rarity, a regular circus trapezist with a sense of humor, and the showmanship to utilize both. His modus operandi lies in his pseudo-difficulties in getting started and his quaint comments thereon which keep the audience vastly amused.

Frances Pritchard is one of those naturally graceful girls that make this world go round, and she has brought forth two nimble confederates, *Edward Tierney* and *James Donnelly,* in a dancing act rather better than the average, and one, withal, that is hugely applauded at the Riverside. A slender plot is woven in between the times that dancers usually employ for a change in wardrobe, and the noble *Messrs. Tierney and Donnelly* vie with one another at top speed.

Ralph Herz soliloquizes gravely in a sombre dressing gown, gives a futurist lecture, and recites a grim poem in a flood of different hued light, such as was used by Mr. Icky, "a light such as never was, on land or sea." The *Lee Kiddies* reproduce the scenes in their movie studio to the great delight of their many admirers, and literally, are a reception all by themselves.

Venita Gould gives her impressions of famous players of the stage in a particularly happy vein this week. Her selections are of popular and well-known stars, and her imitations of them are so well done that she is called back for repeated encores, and finally, a speech. *Georgia Campbell* has a dandy little revue of about 1870, with the most appropriate setting, and a trio of capable assistants, *Robert Buchanan, Archie Ruggles* and *George Sutton.* It is without doubt the most welcome relief from jazz baby song revues that has appeared for a long time. The songs are beautiful in both tone and sentiment, always were, and always will be. Some of the younger folks in the audience became quite enthusiastic about *The Year of Jubilo,* a song that they had never heard before.

Julius Tannen filled the next to closing position with the best comedy of the program, and, as those who have seen him know, it was simply a monologue. He deserves additional credit for constantly changing his line of "chatter," most of his jocular remarks originating with him in recent years.

The *Donald Sisters* close the show. As the last act before the screen news at the Riverside, it is the best of the season. Both the *Misses Donald* are more than merely good looking, and they seem to be abounding in good cheer besides. Theirs is a "dumb" act, but they have a routine of such clever hand balancing tricks, and so gracefully performed, that no one leaves before it is over. RANDALL.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Oo Long So Long	**Nelson and Cronin**
And They Never Wrote About That In History	**Janet Adair**
Jean	**Keegan and Edwards**
Ten Little Bottles	**Jack Norworth**

HUSSEY HEADS BILL AT 81ST ST.

Allan Rogers Also Big Feature at Uptown House

Jimmy Hussey and his big act, "Move On" are at the 81st Street, and that the regulars remember the young comedian in that section was plainly demonstrated when there was applause when his name was flashed. *Hussey* retains practically the same supporting crowd that was with him at the other houses, although the role of the "shimmy murderess" is handled by *Edna Burton. William Worsley* is still at Jimmy's elbow and is now singing *Jean* as a solo. *Miss Burton* is a comely miss, wears becoming stage outfits and is a worthy addition to *Hussey's* force.

Hussey sang two numbers, using *When Izzie and Minnie Did the Yiddish Shimmy* and *Sadie Horowitz.*

While *Hussey* topped the bill with his jazz band and "shimmy theme," *Allan Rogers,* the tenor, was an emphatic hit and he was so enthusiastically encored Tuesday afternoon that he obliged with *Dear Old Pal Of Mine.* Another number that *Rogers* used which was well received was *A Little Bit Of Heaven Which They Called Ireland. Rogers* did not seem in the best voice imaginable, although he managed to reach his high notes without any tremor.

Jack and *Kitty Demaco* opened the show and did a good job of it. *Nelson and Cronin* were second, with a series of topical songs that scored. Among the best liked numbers were *Oo Long So Long* and *Mademoiselle, My Sweet Baby,* the latter used as the closing number.

Bayonne Whipple and Walter Huston offered their sketch, "Shoes," with the act combining novelty, comedy and sentiment. *Huston* sang *I've Got A Good Job Now* that is handled much after his former number about *Do Ra Me* and is just as effective.

Burt Gordon and Gene Ford offered their new act, with *Miss Ford's* work the redeeming feature. The act needs material and a better finish than it has at present.

After *Allan Rogers* appeared the *Jimmy Hussey* act.

The feature film was "Just A Wife," with *Ray Stewart, Kathlyn Williams* and *Leatrice Joy.* MARK.

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Song in Big Demand

With comparatively no advance exploitation the demand for the new song, *The Girl I Lost,* is unprecedented and the Arcadia Company is rushing a special edition through the press to meet some urgent orders. This edition bears the picture of Bert Errol, with the Tetrazzini Voice on the front cover of the song. The R. H. Macy Company, through its music departmental manager, has already placed a substantial order for the number. Advance professional copies may be obtained by writing the publishers at 6614 Nineteenth avenue, Brooklyn.

PALACE—CHICAGO

Pat Rooney and Marion Bent Are Big Feature

The pile-driving feature of coal going down a chute was an irritating feature of part of the Palace bill Monday afternoon. Outside of this annoyance which chilled *Erwin* and *Jane Connelly's* quiet act, the rest of the bill went over big.

Bee Ho Gray and his rope throwing opened the bill, followed by *Grace Nelson* in a short program of songs. It seemed a pity really, to have *Miss Nelson* appear so early with an offering that deserved a much better position. There is no one in vaudeville to-day who is giving the music-loving public any better entertainment. The MIRROR on other occasions has praised this artist for the wonderful way she renders her songs. With a voice rich in quality and a personality that reaches far, she stopped the show Monday afternoon.

Erwin and *Jane Connelly* in a comedy sketch entitled, "The Tale of a Shirt," accompanied by the humdrum of the coal drivers' union in the alley outside the theater, struggled through their offering.

Leona La Mar, who "sees all, knows all," filled out her time to the amusement of her baffled audience.

George Austin Moore in songs and stories did nicely. *Swanee,* one of his numbers, met with big approval.

Pat Rooney and *Marion Bent,* assisted by *Mlle. Marguerite* and *Frank Gill,* in a pretentious revue called "Rings of Smoke," which has been reviewed in these columns before, were a good-sized hit.

The bill was closed by *Davis* and *Pelle* in an equillibristic act.

CLAIRE

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MAJESTIC — CHICAGO

Valeska Suratt and Ruth Roye Share Honors

Looking more radiant than ever, *Valeska Suratt* came back after an absence of over a year, and put over one of the big wallops of the bill in a dramatic sketch called "Scarlet."

Ruth Roye is repeating her Palace triumph. There are very few vaudevillians who can put a number over like *Miss Roye.* She sang *Oh By Jingo, Come and Play With Me,* and her old favorite, *Waiting for the Robert E. Lee,* and could have sung a dozen more numbers. She was the applause hit of the show and deserved it.

Baraban and Grohs with their scenic dancing act opened nicely. The act is just a little different from the rest. *Dunbar's* Old Time Darkies followed, just getting by. The act is sadly in need of new numbers.

Jack Kennedy and Company created many a laugh with a good sketch which was right up to the minute. *Kennedy's* support was splendid.

Sam Hearn with his squeaking voice and violin did exceedingly well. His material is ancient, but it got hearty laughs. It seems strange that a man with a reputation like *Hearn's* should rely on stone age gags.

"The Spirit of Mardi Gras," a big act with special scenery, six women and four men, were the extra attraction on the bill, appearing next to closing.

SCHALLBERG.

NEW VAUDEVILLE ACTS

Jack Norworth Back in Vaudeville and as Popular as Ever

Jack Norworth signalized his return to New York vaudeville at the Palace this week by treating the audience to a little surprise that not only was appreciated by the folks out front, but added zest to his turn that helped his score immeasurably. *Norworth* has been doing some special picture work up near Ithaca, New York, with *Janet Adair* also being there as one of the players. In a Shubert show recently *Norworth* and *Miss Adair* did a "scene" that was equivalent to a vaudeville act. When the *Norworth* "single" was recently offered the bookers, *Miss Adair* was suggested as a desired booking on the same bill, whereby the "scene" they did with the show could be used at the finish of *Norworth's* act with the show getting a "surprise" that would prove beneficial in more ways than one. At the Palace it was this "scene" that *Norworth* and *Miss Adair* did so effectively and humorously that not only was a "surprise" to those who did not know that they had done the same thing in Boston last week, but was enjoyably enacted. *Norworth* followed *Miss Addir's* act and went right along as a "single" up to the time he dragged *Miss Adair* from the wings for the "surprise." He sang *Ten Little Bottles.* Jack is using a graphophone, with the machine having Jack singing baritone while Jack in the flesh sings tenor, the air used being that old favorite of bygone days, namely *Sweet Adeline.* Harmonious. *Norworth* has a song that he announced as a successor to *Me and My Gal* that's entitled *Me and My Wife,* with the verses having an entirely different lyrical construction than anything used in the other song. He is also making good use of two other numbers, *Lonesome Alimony Blues* and *Mickey Slater The Singing Waiter,* the latter having a dash of novelty. It was noticeable that *Norworth* not once dug up any of the old numbers by which he was so well known in former vaudeville appearances. He and *Miss Adair* in offering the "scene" which they did with Shubert's "Gaieties," have a bungalow or cottage setting in "two" which *Norworth* is carrying and there on the steps pretended they had been married a year, with the talk of a snappy, amusing exchange. They exit, with the pair putting a supposed baby into an imaginary carriage and Jack acting as though he were pushing it along. *Norworth* was a hit and doubly so with the "surprise finish" surefire.

MARK.

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Janet Adair in Pleasing Act at the Palace

Janet Adair is appearing in a new act at the Palace that demonstrates plainly that she is one of vaudeville's best little entertainers. And just to show the Palace audience that her heart was in the right place she stepped out at the conclusion of the *Jack Norworth* turn which followed hers and assisted *Norworth* in scoring an unqualified hit with the comedy "scene" they so successfully introduced in Shuberts' "Gaieties." But *Miss Adair* as a "single" has always been a big favorite, *Miss Adair* for the past few seasons having a feminine pianist assisting her. In her present act she is helped out at piano by a man. *Miss Adair* has a new number that is a corker. It is entitled *And They Never Wrote About That In History,* which *William B. Friedlander* wrote. It depends upon the comedy satire of its lyrics for its score, and at the Palace caused laughter throughout. She opens with *It's Hard to Settle Down* that humorously comments upon the difficulty that a soldier, now in civilian life, has in getting back to his old life again. She then offers *Take My Advice And Never Let One Man Worry Your Mind,* a soliloquy by a negro that *Miss Adair* did most effectively. Another splendid number that *Miss Adair* has is styled *It's Awfully Hard To Be A Loncsome Widow,* with the *Friedlander* number used Monday matinee as her closer. *Miss Adair* is always welcome on any vaudeville bill. She's a clever and capital entertainer. And that "let's pretend marriage" scene with *Norworth* gives further evidence of her natural stage ability.

MARK.

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Ed Wynn Against Expensive Laughs

Few things can do more to cost the theater into disrepute, Ed. Wynn, comedian, asserts, than the present tendency on the part of certain managers to increase the price of admission to musical comedies.

"It is with no thought of self-advertisement that I should like, as a public entertainer, to be known as one actor who is trying to reduce the high cost of laughter," says Mr. Wynn. "I know by actual experience how everything has mounted in price; it even costs more for a blush to mount to a lady's cheeks than it did in pre-war times, but because chorus girls get $50 a week where they used to get $25 and my weekly bill for silk stockings for my company makes me wish that we had a barefoot Greek chorus, does not, I am sure, justify me in passing on my woes to the public. Some managers may carry out their expressed intention of setting a price of $5 a seat for their entertainment, but if they do I am firmly convinced that the public will, and should, revolt."

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Harris to Make the Music Box Second Weber & Fields

The Music Box, the theater that is to be built by Sam H. Harris and Irving Berlin, will be the home of many of Mr. Harris's ventures in musical production.

With the Music Box, Mr. Harris plans to go back to the days of Weber & Fields. He will stage revues there every six months or so, which will be much like the old Weber & Fields revues, burlesques of the current plays, strung together on music written by Mr. Berlin especially for these productions. The name of the theater will indicate, of course, that the music is to be the most important consideration there.

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"$1,200 a Year" Presented

"$1,200 a Year," a comedy by Edna Ferber and Newman Levy, was produced in Baltimore last Monday night by the Selwyns. In the cast are John Halliday, Mary Servoss, Cecil Yapp and others.

SALVATION ARMY'S STAGE ORIGIN

First Prayer Meeting Part of a Vaudeville Act

The Salvation Army's first prayer meeting in New York City was part of a vaudeville act in a theater forty years ago and preachers and church congregations were horrified. But it "made" the Salvation Army.

General William Booth, founder of The Salvation Army, sent Commissioner G. S. Railton and seven lasties from England in 1880 to America. They had difficulty in finding a mission hall and the New York City police authorities would not let them have open air street meetings, although they would grant a permit for such meetings to any minister of the Gospel belonging to any denomination, but the Salvationists were not connected with any church.

Commissioner Railton made arrangements with Harry Hill for the Salvationists to appear as one of the vaudeville acts in Hill's theater on East Houston street, a notorious place combining a saloon, gambling parlor, and theater.

When Commissioner Railton and the band of lassies appeared Sunday night on the vaudeville stage the hoodlums in the gallery didn't like it a bit because they had just witnessed an Egyptian dance, and tambourine lassies singing religious hymns seemed tame in comparison. There was much stamping of feet and shouting by the amused fellows in the galleries, but the gentle Salvationists kept right on anyhow with their singing.

Whereas at the beginning the audience had been opposed to the Salvationists, they now were for them and began yelling for encores, which the Salvationists provided with additional soul-stirring hymns and before the "act" was over the Salvation Army had won its battle. Next morning the newspapers published long accounts of the "Salvation Army victory," and people began to realize that if the lassies could endure so much insult they must have the right idea after all, and when they asked collections on street corners with their tambourines the public cheerfully dropped nickels, dimes and quarters.

But because the tambourine collections took up so much time, and because the lassies prefer to spend all their time working in the slums, nursing sick persons and taking care of the tenement children, continuous tambourine collecting has been stopped. Instead, during May 10 to 20, the Salvation Army will appeal to the nation for $10,000,000 to maintain its hundreds of industrial homes, maternity hospitals, slum settlements, nurseries, working men's hotels and fresh air camps throughout the country.

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Stars in "Cinderella"

Nan Halperin will be the feminine star of the new Winter Garden show that the Shuberts plan to place in rehearsal next week and which will be entitled "Cinderella." The Shuberts in putting the new show under way have given up hope of having Al Jolson in at the Garden as the next attraction. Meanwhile Jolson is reported as having a long trip away from his native heath planned for the summer.

IN THE SONG SHOPS

BY MARK VANCE

B. D. Nice Company Celebrates Its First Anniversary — John A. Tenney Heads Riviera Music Company — Changes at the Burr Offices

SAMMY SMITH, of the Jos. W. Stern forces, is regarded as one of the livest wires along Tin Pan Alley, and back of his connection with the music publishing business is a boyhood acquaintance of *George M. Cohan's*. Not that *Cohan* and *Smith* were boys together, but that *George M.* took *Sammy* when he was a youngster and placed him in baseball. *Smith* not only showed remarkable pitching ability but also had a baritone voice that had *Sammy* given it the attention that *Cohan* urged him to do instead of devoting time to outdoor sports.

But *Sammy* was young

And Sammy's Folks

had plenty of money those days to keep the lad well supplied with everything his heart wished and even diamonds were the least of his troubles, the only diamond that was then uppermost being the baseball diamond. *Cohan* showed a deep, personal interest in *Smith* and there was nothing that he wouldn't do to help him accomplish the thing at heart. At the present day, *Smith* and *Cohan* are warm friends, although *Smith* found that a business career was preferable after all and that baseball was a secondary consideration in which to maintain his health and take him out into the open for fresh air. *Smith* has been with *Stern* two years and has proved of great value in keeping the professional department of that establishment on the map.

There's one thing about *Smith* and that is his originality. He is forever scheming and conniving how to pull novel stunts whereby topical numbers on the *Stern* list are placed before the public. Only this week he had a prominent picture actress at a big social affair sing one of *Smith's* songs. Which reminds us that *Smith* is a pianist of unusual ability and can play either by ear or eye, naturally having a piano where his hands can reach it.

This is the first anniversary

Of B. D. Nice & Company

and the executives of the firm are highly elated over what the company has accomplished in the first twelve months of its existence. This organization came into the field just a year ago devoted exclusively to the publishing of what is known to the trade as "30 cent numbers." The Nice firm was entirely new and unknown to Tin Pan Alley, with one exception and that was its staff composer, *Lee David*. At that time *David* was fast coming to the fore with his numbers and in the past year has registered some of the biggest hits of the season.

The Nice Co. first published *Tents of Arabs, Wond'ring* and *Romance*, which trio of hits the Nice workers exploited by most active professional and advertising campaigns. Like lightning came amazing results, with *Tents of Arabs* starting the ball of success and popularity rolling towards the organization. This number became one of the leading Oriental one-steps of the country and not only was featured everywhere but is one of the best sellers as an orchestra number and undoubtedly one of the foremost thirty-cent sellers on the market.

Wond'ring followed with a remarkable sale which was given further impetus when *Ted Lewis* and his orchestra recorded it on the Columbia phonograph. The Nice company saw *Romance* flit to instantaneous success. This song waltz was selected by *Doris Keane* as the theme-motif in the film feature of that title which has *Miss Keane* as the star. The firm is now getting ready for a big sweep with a new number entitled *Clouds That Pass in the Night*.

Anent the Nice anniversary

It Can Be Recorded

that *Lee David*, who is largely responsible for hits that has placed the company at the front, is also the author of a number of vaudeville acts and as a result of his successful and prolific activity in that direction Nice & Co. is planning to enter the production field with more to be published regarding this intention later on. *Benjamin W. Levy*, general manager for *Nice*, has inaugurated some novel ideas in the exploitation of music, notably "Vaudographs," which is a moving picture with some of vaudeville's principal entertainers featuring songs from the *Nice* catalogue.

Harry Carroll has written songs galore, but among his latest that show indications of being big sellers are two that are being used in his present act that is at the Palace. The *Sweeties Rolled Into One* number that was introduced the first week by *Garnet Love*, a prepossessing miss with youth, charm and ability, and *Carroll*, is on the Waterson-Berlin-Snyder list. During the second week this number was omitted and *Carroll's When I Grow Up, Mary* song used by *Miss Love* and *Carroll*. This number gained popularity right off the reel. This also is W-B-S number by right of contract. It is also a fact that *Miss Love* won a home with the Palace patrons from the start and she is now regarded as a vaudeville favorite.

From Chicago comes word

That the Riviera Music Co.

had elected *John A. Tenney*, a prominent advertising man of Chicago, president, Mr. Tenney taking active charge of the company's affairs and devoting all of his time to the interests of that firm. *Mr. Tenney* is not only well and favorably known in Chicago but is a member of the Illinois Athletic Club, Association of Commerce, Intercollegiate Club, Chicago Motor Club, Aviation Club, and has been secretary of the Advertising Association of Chicago for the past four years.

Mr. Tenney has been closely identified with the progress of the Riviera Company for some time and now that he heads the company is very optimistic and enthusiastic over the company's future. In a recent interview, he stated that he has a number of new ideas that he will inculcate into the Riviera Company and which he claims will practically revolutionize the present day method of popular music distribution.

It now develops that

Four Men Wrote

a new comedy song that is now listed in the Forster Catalogue entitled *Noah's Wife Lives a Wonderful Life*. The quartette that turned out this number comprises *Roger Lewis, Jack Yellen, Ernie Erdman* and *Abe Olman*. The number is full of good comedy lines with several new "gags" and has a lively lilt in the melody.

Over at the sanctum of

Henry Burr Music Corporation

there have been several changes in the office forces of late. *Johnny Heinman*, famed as one of the songdom's premier "act landers," recently joined the Burr staff and is fast bringing in professionals that heretofore had not visited the Burr place for topical numbers. Feature songs of the Burr list include *I Like to Do It* and *Oh! My Lady!* both numbers showing increased popularity. *Cassius Gay*, a brother of the "jazz king," Byron Gay, was recently transferred from the professional end of the Burr organization to the sales force and is now on the road, showing results through New England and Canada.

Along Music Row the "glad hand"

Is Still Extended

to *Louis Weslyn*, the well known writer, who recently returned to Broadway after a five months' stay on the Pacific Coast, *Weslyn* having resumed his station as professional manager for Daniels & Wilson, Inc. *Mr. Weslyn* has been busily engaged out west on several productions, having written in collaboration with *Maude Fulton* one entitled "Tomorrow," which was produced in Oakland, Cal., with much success. Other plays by these authors will be produced later and may eventually reach Broadway, according to producing plans.

Weslyn has written some big song hits and one of his best known during the war was *Send Me Away With a Smile*. *Weslyn* wrote such musical comedies as *Come Along Mary, There She Goes* and *The Million Dollar Doll*, as well as writing some successful vaudeville sketches.

Weslyn is the author of the new song success, *Sally* (Shame On You), also *Rose of Romany, Hindu Rose* and *Some Night*, which quartette of numbers he wrote in collaboration with the noted composer, *Neil Moret*. *Mr. Weslyn* is a member of the Authors and Composers' Society, The Authors' League and The Writers' Club.

Many songs are hits

In New York Only

But *Harry Tierney*, who recently returned from a trip abroad where he attended the opening of "Irene" and which he reports is an unqualified success there, says that London is singing and whistling American song hits. *Tierney*, in addition to writing some of the biggest topical successes of the day, is the composer of the numbers that have helped make "Irene" such a success both here and abroad. In this list are the two favorites, *Irene* and *My Little Alice Blue Gown*, and each incoming mail from London brings word of increased sales for these numbers. When summer grips us with its intensity we plan to cool off a little by having *Tierney* tell us some of the ups and downs he encountered in climbing the ladder of success.

It was *Hershel Henlere* and *Deiro* who jointly wrote *Kismet* which *Henlere* is featuring in his present vaudeville turn and which the *Will Rossiter Company* in Chicago is publishing. *Kismet* is an Arabian fox-trot and since introduced by *Henlere* in vaudeville has found a big demand from orchestra leaders as well as stage instrumentalists. As *Henlere* and *Deiro* are both accomplished musicians, other numbers may be expected before next fall.

Deiro, now living in New York, has temporarily given up all stage appearances to play exclusively for the "mechanicals" and says he finds it just as remunerative as playing vaudeville dates.

IS THAT SO!

Sophie Tucker, who recently became financially interested in "Tick Tack Toe" and is starring at the head of that attraction, has inserted the Riviera's latest number, *Empty Cellar Blues*. Miss Tucker not only made a hit with the song but thought so well of it that she sent a personal wire of thanks to the Riviera Company for equipping her with one of the best numbers she has ever had. *Jack Nelson* wrote the song. Belle *Connelly*, with the Winter Garden show, is also using the number to good advantage.

Abner Silver and *Alex Gerber* are firm believers that "environment" and "atmosphere" have much to do with the writing of songs for topical consumption and are planning a trip to Atlantic City where they will grind out some new numbers for the Witmark Co. They claim there are some "sea waves" there that are not sad when they are nearby.

Norman Spencer and *Joe McKiernan* have sold three new numbers, *Sad Eyes* going to the Jack Mills Company, *Don't Take Away My Blues*, that the Remick Company purchased, and *Now and Then*, which has become the property of the Maurice Richmond Company.

Mae Meehan, who is in the publishing business in San Francisco, who recently opened a professional branch in West Forty-sixth Street, has gone to 'Frisco to establish closer relations between the eastern and western offices.

Not Bad!

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May 3rd, 1920.

Mr. Robert Bohneil,
Dramatic Mirror,
Woods Theatre Bldg.,
Chicago, Illinois.

Dear Mr. Bohneil:

I want to take this opportunity of thanking you for your wonderful co-operation in connection with our advertising in your publication. You will be pleased to know that we are receiving wonderful results from our advertising with your publication.

On the full page we ran with you on our oriental fox trot "Desertland", we were able to interest more than twenty-five acts on this number, which speaks well for the standing Dramatic Mirror must have with the profession.

We are frank in saying that it would still be worth our while to advertise with you even if we did not hear from our advertising through the wonderful co-operation you give us both here in the West and in the East.

Sincerely yours,

THE RIVIERA MUSIC COMPANY.

Per John A. Tennyson

JAT:MA

BLANCHE SWEET

One of the very best known of all screen stars whose latest picture is called "Simple Souls." All indications are that this will be of the same high standard as Miss Sweet's other features for Pathe

HARRY CARROLL—A Songwriting Speed Merchant

Now Producing Big Girl Acts—Says Vaudeville Gives Much Encouragement For Offerings Like His—Has Much Work Ahead

IN this day of the high cost of living and battle against the sterner realities of life, most any young man would be perfectly satisfied to sit back and watch royalties pour in from the writing of topical song hits but not so Harry Carroll, who is fired with the kind of ambition that one finds buoying the hero of films and fiction on to greater success. This miniature human dynamo is out to garner success with a capital S and while he is already a songwriter of unusual popularity and has written some of our best liked topical numbers, he is now bending his efforts to the producing of big acts for vaudeville—what vaudeville classifies as "big girl acts"—and his first venture, which has been a big feature at the Palace, New York, for the past two weeks and is now playing its third there, shows what "sterner stuff" there is in the young man.

Harry Carroll, since a tiny kidlet, has taken a fancy to the piano, and when he was in his teens became successful, through the turning out of melodies that are still verdant in the minds of the followers of popular songs. And while Harry isn't a giant by any means as to stature, he possesses the working strength of a man twice his physical size and tackles any kind of a theatrical project with speed and vim. And it is this unceasing energy and force that has Harry Carroll today one of the country's foremost songwriters and producers. He is also going to write a full-sized show for the man who is also interested in the production of the Carroll "girl acts."

It is a lot of fun

Interviewing Carroll

as he is busier than the president of the United States and does not stop long enough to take himself seriously. But keeping after him between hops, steps and jumps one is enabled to learn a number of things about this speed merchant. He had several old friends at his dressing room, waiting to exchange confidences and reminiscences. Ballard MacDonald, his songwriting partner, dropped in for a business chat, while Carleton Hoagland, who is one of the producing sponsors of the big turn, was also anxious to settle several little business details with Harry, and there were telephone calls, a committee waiting to find whether he could take his act out that night after the show for a private affair uptown, and a date with Harold Atteridge,

Who Will Write the Book

for the next act that the Carroll, McDonald, Hoagland, Errol combination will produce for vaudeville—Leon Erroll being the man who stages the numbers—and last but not least Yours Truly waiting to talk with him for publication. It seemed as though he would not make it to our meeting but like the presiding genius of a big corporation at a directors' meeting, he disposed of everybody and everything. My first question was about to be flung at the little, blackhaired, breezy individual when he fired ahead of me. "I suppose you know that it is an old, old story about how I got my start in the show business and that I have played a piano as long as I can remember. Yes, and furthermore, it is ancient history that once upon a time I was playing a piano around New York for $15 a week; in fact, I played so much and was always so busy that I became known as a one-man orchestra.

"However, in writing songs I have an advantage over the majority of other writers through my ability to arrange my own compositions. Nearly every office that deals with songwriting and the publication of

Harry Carroll, the popular young song writer whose present act is giving vaudeville patrons a taste of something new

songs has an arranging office, i. e., a place where orchestrations can be made for any song.

"As to songwriting—"

Then I got an inning and asked him how it transpired that he landed in vaudeville with a "girl act" instead of continuing as a "single" or working double harness with a feminine entertainer like Adele Rowland or Anna Wheaton, Carroll having appeared intermittently with wonderful success with Miss Wheaton in the past few years.

To this he replied: "Miss Wheaton had an offer to join a big show and she decided to accept it as she did not want to leave New York, the vaudeville demands making it necessary that she travel in order to fulfill contracts for the 'big time' circuits.

"So one day I was

Up in the Keith Offices

talking to the booking experts when it was suggested that Harry Carroll and 'girls' would prove an act that not only would get plenty of booking but would also be a worthy addition to the bills everywhere. Now Mr. Hoagland, who had just successfully exploited Pat Rooney and Marion Bent in a big 'girl act,' and I, have been good friends for some time, so he took kindly to the Carroll 'girl act' proposition and offered to share in the financing. So he and I put in $5,000 apiece and went after it.

"As Ballard MacDonald and I had written many songs together and had talked of putting out some new numbers, it was arranged that Ballard should help me get this act together with Hoagland. Then we were fortunate in getting Leon Errol to help stage it, although when rehearsals were on, MacDonald and myself were there on the job to help swing things into running order.

"Well, you know the result. We not only have been able to remain at the Palace for three straight weeks but have the whole summer booked right around New York. Then there is a long route over the circuits controlled and operated through the B. F. Keith and Orpheum offices.

"Our next act will be ready

In Three Weeks

and will have a book by Harold Atteridge, lyrics by MacDonald and music by Yours Truly, with Errol doing the staging and Hoagland looking after the business end. In the passing I plan a new act with the little girl, Garnet Love, who is the sprightly little miss now working on the opening with me in the present act. Then there are other offerings that will also be produced later on.

"We are getting more money for this act than any other turn of its kind in vaudeville and I can also assure you that the booking offices have given me, as well as the men associated with me in this vaudeville producing undertaking, all kinds of encouragement. Why, right in the face of hot weather and at a time when all branches of show business slump off with the theatergoers to the beaches for air, the bookers have placed us at a weekly compensation that is unbelievable.

"I am under contract

To Waterson-Berlin-Snyder

to turn over all of my songs and numbers to that firm until 1921. I can confide in you that Mr. Hoagland and I are going to produce a show but just when things will start will be determined later.

"I am crazy about vaudeville and whether working alone or with a merry crowd with me I enjoy being on its stage and the present work has given me a lot of happiness.

"Before you go I must tell you about a real mascot

That Started Me In

piano playing. You will notice in my car a little card bearing the words, 'To My Little Songwriter,' signed 'Sheriff Perkins.' Well, Perkins was the sheriff of Atlantic County, a neighbor of the Carroll's at Atlantic City, and he was our baker for years. I must have been five years old at the time but Sheriff Perkins used to take me on his knee and put by fingers on the piano keys and have me thump out *Yankee Doodle* under his patient guidance. Since then the Sheriff always has been a great believer in me and predicted the day would come when I would be able to make a piano pay for the time I spent at it.

"The Carroll family was one of the largest in Atlantic County, in addition to father and mother, who are still living, there are seven brothers and sisters, not including myself. So you see there was something to us numerically to start with. I am the only offshoot of the family tree that took to the stage. And speaking of families, I am rather struck on mine, being the daddy of a five and one-half-year-old son named after me and a nine-weeks-old girl baby, christened June."

And as Carroll buzzed off to keep a dinner engagement and probably attend to a million more telephone calls and engagements, I took solace in the satisfaction that he had spent more time with me than he had with even his business associates.

Fashions From The Footlights

BY MLLE. RIALTO

TAKE a trip to "Honey Girl" at the Cohan and Harris Theater, Miss Debutante, for there you will behold frocks that will suit every need for fun and frolic days of the summertime. What an array of lovely afternoon and sport dresses are exhibited by pretty maidens! And all fashioned in charming design—from the shops of *Bendel, Schneider-Anderson,* and *Arlington.* These exclusive houses of correct styles have ushered in the Summer fashions by the use of delicate and dainty organdies, and soft taffetas, with the dresses employing

Smart and Stylish Tunics

cut along straight, and rounded lines. Other frocks were distinguished from ordinary models by the use of ruffles, artistically placed on skirt and blouse. *Edna Bates,* who is the Honey Girl of the story, was a very modish young person, and wore all her frocks with charming effect. One little dress in particular, of transparent white, had an unusual and very appealing form of trimming in the

Blue Silk Binding

of the long tunic. Above the binding, there was delicate and dainty embroidery of yellow in a design of clusters of daisies placed in the corners of the open tunic. The bodice, which was of simple lines, was bound in blue from waist to shoulder, and had a cut-out neck and pretty little short sleeves, also edged in blue.

A Frenchy girdle of blue was crushed about the waistline and finished in the back in a long tab. With this outfit, Miss Bates wore a poke hat of blue, with shell pink facing. Another dress which employed

Beautiful Embroidery

was made of an exquisite shade of orchid, in dainty material. This frock, gracefully worn, by the way, by *Louise Meyers,* also possessed the long, open tunic. The tunic was artistically embroidered with deep purple pansies. And the waist, which had the short sleeves generally used by the smartly attired jeune fille, combined Alice Blue with orchid tones, in a Bertha effect about the neck.

In another scene *Miss Meyers* was a stunning figure in an evening dress of white silk lace, which had

Orange Flower Trimming

draped about the skirt in bacchanalian effect. The bodice was of the "baby" design, and had low cut neck and diminutive sleeves. The skirt, however, was very unusual and would, it is certain, cause many a lorgnette to be raised for closer inspection at a week-end house party in the fashionable suburbs.

It had a simple under skirt of white Radium lace, over which a long tunic, opening in front, was draped from a broad hip piece which was wired to give it popular bouffant lines. Its

Waistline Was Outlined

by orange velvet flowers, very closely crushed together. A rope effect of these flowers hung from the waist, under the tunic, at both sides, and created a very artistic impression.

In another scene *Miss Bates* wore an afternoon frock of georgette which was solidly embroidered. This was in an

Exquisite Torquoise Blue

shade, which, in season and out, is always an effective color in afternoon and evening dresses.

The chorus of "Honey Girl" also set some good examples of dressing modishly and used some excellent effects in color combinations. Many of their frocks were made with

Tiers of Ruffles

and one little frock of blue tafleta was very prettily trimmed with rows of ruffles at the bottom. In one scene, they were dressed in crisp and dainty organdies, in lovely pastel shades, and in the more daring colors, such as orange, sunset, and nasturtium, which this season have blossomed into such high favor, one frock in particular was very fetching. It was of a ripe peach shade, with an overskirt and bodice of sheer white organdie. It fairly breathed

Springtime in Coloring

and outline. A pretty roll collar, and short sleeves were two features of the waist, while the full skirt suggested Sweet Sixteen at its loveliest.

Many of the summer frocks of the chorus girls possessed high waistlines, and pretty apron effects in cream net, with flowing ribbons to denote the waist lines. These frocks were worn with charming

Poke and Garden Hats

which suited the costumes admirably. One dress which combined the shades of brown and orange skillfully, was worn with chic air by a pretty chorus damsel. This had a skirt which was, in fact, not one skirt, but layers of skirts of brown tulle, all skillfully draped, and caught up at just the right places by

Orange Rosettes

which certainly contributed a colorful effect. Orange and brown, so frequently used in dashing stage costumes, is finding favor with the most conservative of dressers about town. It is, in fact, one of the season's happiest combinations.

From "Honey Girl," to the Globe, where "The Girl From Home" is attracting theater goers, is but another evening of sartorial delight to feminine fashion-seekers. For *Lichtenstein,* and *Schneider-Anderson* have contributed some very attractive costumes to the season's list of lovely wearing apparel in this new play. In particular

Alice Blue Gowns

and those of a deeper shade of sapphire proved especially fetching. *Jessica Brown* made a very pretty picture in a sapphire blue dress, which was simply made, but which added a full and graceful cape to its decorative appeal. A tam-o-shanter of the same shade, pulled roguishly down on one side, added to the picture. This costume was by *Schneider-Anderson.* Some very colorful chorus costumes of a distinct Spanish design were contributed by *Paul Arlington, Inc.* Then *Gladys Caldwell* appeared, very prettily dressed in a frock of blue which had distinct

Girlish Appeal

in its lines and coloring. It was of a pretty shade of Alice blue, which *Lichtenstein* had created in the fashion now so popular—embodying the apron effect.

Marion Sunshine appeared in a *Lichtenstein* bouffant frock of yellow, while the chorus, in one act added a note of color in

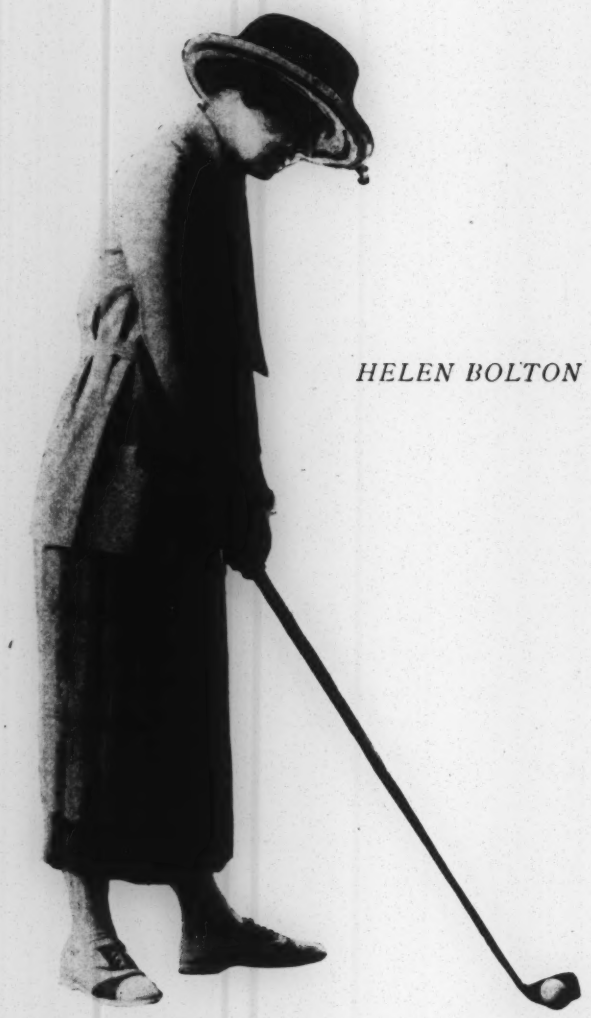
Red and White

sport outfits. These were of very dashing model and the red and white skirts were matched with smart coats of red, which added white collars and cuffs to their brilliant hues to create a pleasing contrast.

It is apparent that this is a busy season for ribbons, and the summer promises a still greater demand upon their usefulness in adding to the sheer organdies, nets, and voiles. For in these dainty and delicately tinted summer frocks, the old-fashioned sash will be found much in vogue. And, when the broad butterfly bow is absent, we find loops of the broad ribbon hanging in beautiful effect down the sides of the frock, or else bunches of narrow ribbon effectively placed to lend color and charm.

Garlands of Roses

in pastel shades are another form of trimming which seems to be gaining in popularity, too—especially in evening frocks of pale shades. In many of the recent stage productions we have found it used skillfully by the best designers and fashion houses. It is a pretty bit of trimming, and one which is apt to take hold upon youthful fancies.



HELEN BOLTON

It is a trim bit of toggery that Helen Bolton selects for sports wear—suitable for golf and cross-country walks. In "My Golden Girl" Miss Bolton was a week-end guest at a Long Island country home and, of course, her wardrobe included just such a costume. A Beaucroft suit, it has one of the smartest of the season's skirts, being fashioned of accordeon pleated Dream Crepe, and the coat is of Newport Cord bound in angora. A two-toned hat helps to lend a dashing effect as do also wide-ribbed stockings and sport ties.

BETTY PARKER

of Dillon and Parker, wearing a gown of gold cloth, studded with rhine stone brilliants. The large bow at the back of the gown and the odd-shaped sleeves are of jade green chiffon. The head dress is of rhine stones and plumes. This attractive creation was designed and made by Mlle. Maybelle, Inc., of Chicago

"BEFORE THEY WERE STARS"

X—Miriam Cooper

BY AN OLD TIMER

Came to New York as an Art Student —Started Film Career with Kalem— Appeared in Griffith Films—Wife of Raoul Walsh

THIS is the story of another little girl who came to New York to become a renowned artist and, who, after many experiences became a motion picture star. It sounds like Mabel Normand's history as told in this column a few weeks ago. Really, there is quite a similarity between the beginnings and early aspirations of the two Southern girls who were destined in a few years to become famous in moving picture work.

Many of our picture stars, like those in the theatrical profession are convent bred, their parents preferring that sort of boarding school because of the protecting influence, the old-fashioned good manners that are an essential part of convent school training, and on account of the restrictions that are carefully lived up to in the better class of schools.

One day

A Very Young

and unsophisticated little girl left the drab confines of her convent school in Baltimore, and, inspired with artistic ambitions, journeyed to the center of the world of her dreams, New York City. Many young souls have travelled to this Mecca of shattered hopes filled with the same sort of ideals and aspirations and many have been crushed and embittered in the battle for success.

Miriam Cooper wished to be an artist and hoped to find Fame and Fortune waiting her with outstretched arms. She joined the ranks of art students at the Academy and plunged into the work heart and soul. Life as an art student is anything but smooth and untroubled and she soon realized that she must either write home and confess her failure or seek some lucrative work for her hours outside of school.

Harrison Fisher, who has helped many a young artist, became interested in her work, but realized that she would never become famous in the line at which there were so many better qualified than she to succeed. So,

Instead of Helping Her

with her work, he suggested that she pose for him. It was a hard blow and at first she refused but later decided to accept the offer that she might better watch his methods and perhaps learn to better her own.

She keenly observed his work and, as the outline of her features became apparent upon the canvas, she learned many little details which have since been of greatest value to her. The picture when finished made a great impression in the art world and Harrison Fisher's appreciation of his model's beauty was expressed when he claimed Miriam Cooper as the model with the most perfectly shaped head that it had ever been his good fortune to paint.

As time passed, Miriam's work began to find a market and the days of privation came to be forgotten. Her parents never knew the hardships she had suffered and, if they had, would not have understood why she had not asked them for the help they were well able to give. The independent little lady wished to assert her own individuality in her own way and without too much aid from any one.

She knew Mabel Normand and Alice Joyce who were doing occassional work at the Fashion Camera, where so many of our leading ladies had their

First Real Experience

in posing before the camera in the beautiful fashions of the day. Undoubtedly it was through Alice Joyce that she had her first peep into studio life. Alice was at the Kalem, then one of the leading firms in the General Film organization. She introduced her friend there and Miriam's beauty and general appearance so impressed the director that he gave her a small part at once.

Miss Cooper has won a large personal following by her excellent work in such pictures as "The Birth of a Nation" and "Evangeline" and now in Realart's "The Deep Purple."

The old Kalem Company was more like a family than a great many of the studios. The spirit of friendliness and good will was evident to the rankest outsider.

I remember one of the early Motion Picture Exhibitions (in 1913) at the Madison Square Garden. The Kalem had a booth and

Made a Picture

right on the premises. Samuel Long, the President, had a group of friends inside the enclosure and there were also friends of Alice Joyce and the others who took part. No stiffness or ceremony, every one on good terms,—not the way it was in other company sections, by the way.

The Kalem brought many of our present day stars into the limelight, Alice Joyce and Tom Moore, Anna Nilsson, Carlyle Blackwell, Ruth Roland, Marshall Neilan, Helen Holmes and a score of others. Miss Cooper played in several of their one- and two-reel productions and kept up her art work in the meantime.

One day she met D. W. Griffith. He had seen her work at Kalem and wanted her to join his company. Still she was not convinced though she appeared in one picture at the Union Square Studio where he worked after leaving the Biograph.

A Trip to California

loomed up in the near future and, as Miriam had always longed to cross the Continent, she immediately became interested in the idea of joining the Reliance-Majestic. So impressed was Mr. Griffith with her possibilities as screen actress that he sent her West with the first company which was headed by Chris. Cabanne and she worked at the Reliance-Majestic Studio in Hollywood before Griffith and the rest of his company reached California.

There were so many stars in his aggregation that her parts at first were insignificant, but somehow her work stood out and the Mutual program never had any fear about a picture in which she appeared. She worked hard, feeling sure that Mr. Griffith would not have taken her West had he not intended giving her an extra good chance to show what she could do.

Griffith was at this time preparing to

Launch His Campaign

as maker of some of the biggest pictures in history. He had as many as fourteen directors working under him at one time during this period. His success with "Judith of Bethulia" gave confidence to his backers and they felt that what he had done for the Biograph could be surpassed under the ideal conditions in California for the Mutual. He was given carte blanche and made the most of every opportunity. In the meantime he devoted his attention to a number of pictures that were features of lesser length and importance than "The Birth of a Nation" and "Intolerance," which were to come later.

Miriam Cooper appeared in a number of these shorter pictures and had a very important role in "Home Sweet Home," which by the way was one of the big money makers of this time and enjoyed much popularity. At the Strand Theater in New York it drew one of the biggest audiences of the season and its popularity was the same everywhere. It was of greater length than the usual feature picture of the time and there was one fact connected with it which never became public property.

"Home, Sweet Home"

was planned by Griffith as a sort of getting together of the old clan who had worked together at the Biograph in the early days. He hoped to gather them all together, even those appearing under rival managements.

Mary Pickford was very enthusiastic over the idea and hoped to obtain permission from Famous Players for the appearance in this one picture "for auld times sake." Needless to say the Famous couldn't see the idea at all, but Griffith gathered together an assemblage of stars that would represent at least an outlay of $30,000 a week. The Gish girls, Mae Marsh, Bobby Harron, Donald Crisp, Blanche Sweet, Owen Moore, Jack Pickford, Mary Alden, Spottiswood Aiken and James Kirkwood, as well as Miss Cooper, all appeared.

"The Birth of a Nation"

was commenced in February, 1914, and Miriam Cooper was assigned to the very important role of Margaret Cameron, the Southern girl. Everyone who saw the wonderful picture remembers her good work in the part.

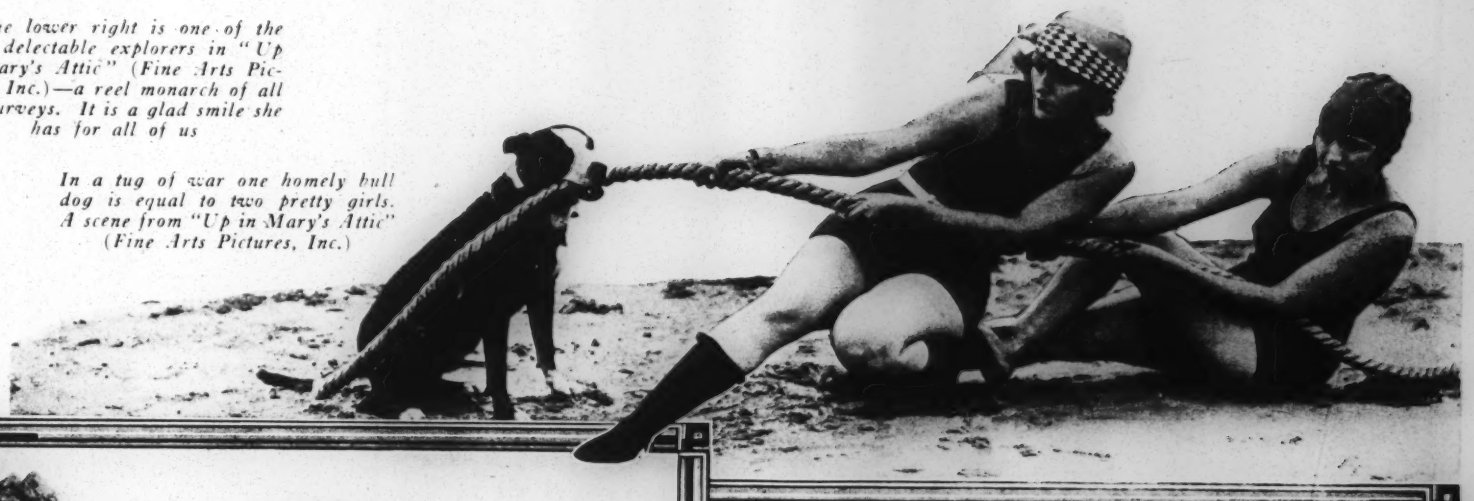
In "Intolerance" she played "The Friendless One" and scored another hit. The history of those two big productions is well known, how they

(*Continued on page* 1029)

ALL IN THE SWIM

In the lower right is one of the most delectable explorers in "Up in Mary's Attic" (Fine Arts Pictures, Inc.)—a reel monarch of all she surveys. It is a glad smile she has for all of us

In a tug of war one homely bull dog is equal to two pretty girls. A scene from "Up in Mary's Attic" (Fine Arts Pictures, Inc.)



Marie Prevost, a mermaid of Paramount-Mack Sennett Comedies, and a dash of spray on the rock-bound coast of Movieland are a combination always refreshing to the tired eye.

"THE SILVER HORDE"

Rex Beach's Story Makes Bully Goldwyn Feature

Samuel Goldwyn and Rex Beach present Rex Beach's story of the Alaskan fisheries, "The Silver Horde." Scenario by Lawrence Trimble and J. E. Nash. Directed by Frank Lloyd. Released by Goldwyn Company.

Wayne Wayland.....R. D. MacLean
Marsh .....Robert McKim
Constantine .....Hector Sarno
Swanson ....."Bull" Durham
Snowbird .....Neola Mae
Cherry Malotte.....Myrtle Stedman
Big George Bolt.....Frederick Stanton
Alton Clyde.....Carl Gerard
Boyd Emerson.....Curtis Cooksey
Mildred Wayland.....Betty Blythe
Richard Jones.....Murdock MacQuarrie

As a story Rex Beach's "The Silver Horde" ran riot with love and adventure and his description of the salmon run brought something new to popular fiction. The picture "fan" familiar with the story was naturally expectant when word was flashed that the Samuel Goldwyn Company had arranged with Rex Beach for a screen production of the novel. It breathes life of the great Northwest and there is a thrill in every reel, the film also showing some wonderfully picturesque scenes of the Canadian lakes, rivers and mountains.

A wealthy New Yorker in love with a millionaire's daughter finds solace in the Canadian wilds. He finds shelter from exposure in the cabin occupied by Cherry Malotte, George Bolt, Constantine and Snowbird.

There is plenty of villainy in the film, with Marsh and the rich Wayland backing Marsh's scheme by fair means or foul to control the fisheries of the Northwest. But Cherry, Emerson and George put up an independent fight and despite all odds score victory in the salmon run. It's well acted and splendidly directed.

At the Capitol the picture Sunday made a fine impression. Myrtle Stedman as the heroine was capable, effective and sweet, her characterization of the girl who loved the man whom she believed to be promised to another being worth while. Curtis Cooksey made a manly role of Emerson who outgamed the "trust fisheries" in putting an independent concern up at the front. R. D. MacLean and Betty Blythe were also effective.

(Top of page) Curtis Cooksey as the hero of Goldwyn's "The Silver Horde," is comforted by Myrtle Stedman. Just above, Miss Stedman as Cherry Malotte, brings good news which deters Boyd Emerson from blowing up a rival fishery. At the right, a little love scene

"THE DANCIN' FOOL"

Wallace Reid in Lighter-Than-Air Paramount Comedy

By Henry Payson Dowst. Scenario by Clara Genevieve Kennedy. Directed by Sam Wood. Released by Paramount.

Sylvester Tibble.....Wallace Reid
Junie Budd.....Bebe Daniels
Enoch Jones.....Raymond Hatton
Meeks.....Willis Marks
McGammon.....George B. Williams
Ma Budd.....Lillian Leighton
Elkus.....Carlos San Martin
Gaines.....W. H. Brown
Harkins.....Tully Marshall
Dorothy Harkins.....Ruth Ashby
Tom Reed.....Ernest Joy

"Jazzing the jug business by day and jigging the jazz business by night" are Wallace Reid's active avocations in "The Dancin' Fool."

As Sylvester Tibble, fresh and green from "Doolittle's Corners," he arrives at New York and proceeds to put some of his youthful jazz into the dry-as-dust jug business of his Uncle Enoch Jones.

Of course, New York's night life grips him in his lonely state and he becomes involved with Junie Budd, a cabaret dancer. Observing his inherent "stepping" ability, she takes him in hand and finally makes a dancing partner of him, and incidentally they fall in love with one another. He continues to work for his uncle at six dollars a week, and dances at the "Garden of Roses" for two hundred a week.

At the height of his popularity at the "Garden," of course his old-fashioned Unk Enoch arrives, knowing nothing of his "nevvy's" nocturnal activities and drawn thither by a scheming business rival who purposes to get him intoxicated and then to swindle him.

Of course, when he catches sight of Nevvy Ves Tibble dancin' around scandalous, he promptly calls him to the edge of the enclosure and fires him—for the fourteenth time.

Later on, however, the nephew arrives at the writing room of the cabaret just in the nick of time to expose the duplicity of the business rival and to save his uncle from deeding the business away for a small part of its value; and, of course, all is forgiven.

Wallace Reid and Bebe Daniels in "The Dancin' Fool" (Paramount) engage in exhibitions of "light fantastic" art and thereby win fame and fortune

Bebe Daniels (below) is waxing decidedly scornful over something. Perhaps Wallace Reid, her dancing partner, has trod on her foot

"A LADY IN LOVE"

Ethel Clayton in Domestic Role in New Paramount Play

Story by Harriet Ford and Caroline Duer. Scenario by Alice Eyton. Directed by Walter Edwards. Paramount-Artcraft Production.

Barbara	Ethel Clayton
Brent	Harrison Ford
Burton Sedgewick	Boyd Irwin
George Sedgewick	Ernest Joy
Clara Sedgewick	Elsa Lorimer
Gilbert Rhodes	C. H. Geldart
Anna	Ernee Goodleigh
Mrs. Sedgewick	Frances Raymond

Ethel Clayton in "A Lady in Love" (Paramount) is in a peck of trouble as can be easily seen from the expression on her face at the left. Below, she has found a pocketbook with some valuable information in it

Ethel Clayton occupies a peculiar niche on the screen—a little corner that is all her own. She is always a human young person who goes through adventures thrilling or homely with a sense of reality that projects itself as true and believable.

In her latest Paramount picture, it is probably this quality of the star herself that makes the story credible and gives the whole production the air of having stepped out of actual life.

According to the story, Barbara is a convent girl and unversed in the ways of the world. It is therefore something of a shock to her to find after she has eloped with her guardian's brother, that her husband has another wife and a child. He repudiates his former marriage entirely, but through more or less crooked dealings in a business way he is forced to flee the country. Barbara and her guardian immediately begin to consider the possibility of divorce.

Now Mrs. Guardian becomes insanely jealous of this seeming intimacy, and determines to get even by bestowing her attentions on a young man who was once a suitor but who is now unknown to her a partner of the scoundrelly betrayer of Barbara.

As it happens the lawyer who is engaged in procuring Barbara's divorce falls in love with his fair client and she reciprocates. But she refuses to allow him to speak what he feels toward her until he proves to her that her former marriage was illegal, as her husband had another wife whose marriage was perfectly illegal. The discovery is made in a most dramatic way, while Barbara is trying to save her guardian's wife from committing an indiscretion.

It is something of a question if people actually exist as thoroughly despicable as Burton Sedgewick, in spite of the fact that the newspapers have frequent accounts of just such villainies as his. Miss Clayton's clear characterization, however, makes up for any possible discrepancies in the story, and makes of the picture a very entertaining one.

"MRS. TEMPLE'S TELEGRAM"

Paramount-Artcraft Has Amusing Comedy from Popular Play

Jesse L. Lasky presents Bryant Washburn in a Paramount-Artcraft picture of the play of that title, by Frank Wyatt and William Morris. Scenario by Elmer Harris. Directed by Jamse Cruze. Released by Paramount-Artcraft.

Jack Temple.....Bryant Washburn
Mrs. Temple.....Wanda Hawley
Pauline.....Carmen Phillips
Frank Fuller.....Walter Hiers
Mrs. Fuller.....Sylvia Ashton
John Brown.....Leo White
Mrs. Brown.....Annie Schaefer
Wigson (butler).....Edward Johnson

In the picturized production of the amusing comedy that enjoyed great stage prosperity, namely, "Mrs. Temple's Telegram," the Paramount-Artcraft Company has a film that will prove better than medicine or a vacation for the "tired business man."

It starts out quietly but ere many flickers of the picture machine have been made the comedy evolves fast and furious, with the situations near the close being ludicrously funny and exceptionally well staged by the Lasky-Famous Players Company. James Cruze has done himself proud in the direction and keeps the fun at high tide.

There is an attempt on the part of a married man to square himself with his wife for being out all night and mistaken identities, with subsequent confusion when the right parties become known, add to the hilarity for an audience. Of course everything is squared and several married families start a new hold on life.

Bryant Washburn is the husband who is "vamped" by an attractive miss who would have him kiss her whether or no, and who chases him from the street and through a crowded department store to the roof of the building where they are locked out unknown to the night watchman and forced to spend the night atop the building. It turns out that there is a twist that makes everything happier in the end, namely that the "vamp" is a cousin of Mrs. Temple and had chased Mr. Temple to find out whether he truly loved his wife. There are some excellent comedy characters and some excellent comedy situations and all are happily blended into a film that will bring a smile to a sour face. Wanda Hawley, Carmen Phillips, Walter Hiers, Sylvia Ashton, Leo White and Annie Schaefer deserved mention for the splendid support given Mr. Washburn. It is one of the funniest films that the Lasky Company has yet turned out.

Washburn has a part that suits him exactly, and he plays with a contagious sense of humor which makes the picture delightful.

At the right, Bryant Washburn and Wanda Hawley as Mr. and Mrs. Temple are very happily married, but a bit of jealousy does make a difference

Bryant Washburn in "Mrs. Temple's Telegram" (Paramount) spends a rather uncomfortable night on the roof of a department store with Carmen Phillips, a vamp

"THE MIRACLE OF MONEY"

Pathe Presents Hobart Henley Photoplay of Human Interest

Story by Beulah Poynter. Directed by Hobert Henley. Released through Pathe.
Emmeline Hodges.....Bess Morrison
Patricia Hodges.....Margaret Seddon

An appealing photoplay is "The Miracle of Money," that Hobart Henley has brought forward for public consumption. The human ingredient is furnished by two old ladies, who receive an abundant supply of bank notes, with which they attempt to buy luxuries and the pleasures of youth, but fail utterly.

Although the picture has no star to feature, the characterizations of Emmeline Hodges and Patricia Hodges are delineated with much authority. The early sets are mostly made up of typical rural interiors, containing an extremely humorous touch, or rather, atmosphere. The directing of the cinema has been handled with much care by the director. Hobart Henley has spent anxious moments bringing out the pathos of the film with due emphasis and cleverness.

The story is that of Emmy and Patty Hodges, two old maids, who unexpectedly receive a large fortune, that is, Patty's uncle dies and the estate and money goes to her. The two old maids go to the city to spend some of the easily-received cash. They endeavor to win back youth's pleasure with money, but soon realize that they are just old maids and money cannot help them. Romance, however, comes to one when they find Emmy's former beau in the hospital. They are both united and Patty lets them use the money to good advantage.

It is really not a very long story, but what there is to it is interesting and appealingly human, which element is very often missing from pictures. The others in the cast, while not having much to do, do that little well.

That homely atmosphere which has characterized much of Hobart Henley's work is in evidence in this picture too, and is really the thing that makes it worth while. Film audiences are growing more and more to look for humanity and the simple emotions of everyday life rather than the glossed unreality of superficial fiction.

There is a marked similarity between the theme of "The Miracle of Money" and that of an earlier Henley production, "A Gay Old Dog." In that case it was a man of middle years who suddenly came into money and cut loose only to find that his "days of real sport" were over. In the present instance it is two women who undergo practically the same experience.

All is not happy in "The Miracle of Money" (Pathe) when Miss Hodges sets out to buy youth and realizes that she is only an old maid in spite of herself

The two Misses Hodges, as played by Bess Morrison and Margaret Seddon, come to the sad conclusion that after all their money cannot buy everything.

"JUST A WIFE"

Selznick Picture Taken from Eugene Walter Story

Scenario by Katherine Reed. Adapted from play by Eugene Walter. Directed by Howard Hickman. Released by Selznick Pictures Corporation.

Richard Emerson.....Roy Stewart
Mary Virginia Lee.....Learice Joy
Robert Lee.....Albert Van
Eleanor Lathrop.....Kathlyn Williams
Tom Marvin.....William Leon West

"Just A Wife" gained its popularity through Eugene Walter being its author and was produced as a play, with Walter's sharp satire being one of its features in stage form. For the screen the Selznick Company took the three principal roles of Richard Emerson, Mary Virginia Lee and Eleanor Lathrop and placed them in the capable hands of such capable players as Roy Stewart, Leatrice Joy and Kathlyn Williams.

In directing the picture, Howard Hickman has not taken a lot of undue liberties with the Walter script, but has adhered closely to how the faith that the little Virginia girl has in her husband develops after three years of married life in which she and her husband had agreed to live apart. The girl desired wealth and all that goes with it. The man knew he must marry for the good of his business advancement.

The third party in the story was Miss Lathrop, who was Emerson's confidential secretary, and who occupied Emerson's city home while he lived at the club. Miss Williams had this role and played it effectively, although one long accustomed to her style of screen activity expected every minute to see her engaged in some thrilling or daring work. The picture has an unexpected twist when it develops that Miss Lathrop is married after all. Of course Richard and Mary love each other and everything is nicely squared.

Stewart does exceptionally with a thankless role and it seems a pity that he didn't have several big melodramatic scenes with some one villainous enough to make it interesting.

The staging was all that could be desired and some of the "interiors" were elaborate and expensive.

At the top of the page the bridal supper of Mary Virginia Lee and Richard Emerson is in full swing in Selznick's "Just a Wife." Just below it is a flirtation between Richard (Roy Stewart) and his secretary (Kathlyn Williams)

At the left Mary Virginia Lee (Leatrice Joy) becomes the wife of Richard Emerson (Roy Stewart) little knowing the difficulties that lie before her

(Top of page) Vivian Rich sees no reason why the gentleman should be allowed to continue his conversation over the phone in "Would You Forgive?" (Fox)

"WOULD YOU FORGIVE?"

Fox Presents Interesting Social Drama Starring Vivian Rich

Story by Julius G. Furthman. Directed by Scott Dulap. Fox Photoplay. Released by Fox.

Mrs. John Cleveland.....Vivian Rich
John Cleveland.....Tom Chatterton
Paul Horton.....Ben Deely
Clair Duval.....Lilie Leslie

"Would You Forgive?" is an absorbing study of social conditions, in which Vivian Rich makes her debut as a full-fledged star. Her work as a leading woman gave William Fox the opportunity to recognize her histrionic talent and charming personality. Her efforts to please, in this her first starring vehicle, are appreciated. She can be said to have scored a pronounced success.

The picture is very suitable for her style of acting—emotional. She displays the right degree of restraint and makes use of her appealing beauty throughout the run of the film. Tom Chatterton as the leading man supported the star with a cleverly carried-out delineation and Ben Deely's role was portrayed in the usual good way that he always brings forth.

The wealth that is in the hands of Mr. and Mrs. Cleveland bring them little joy. The wife longs for the company of a child, but the husband, busy with his business troubles takes little interest. While looking over some childhood memoirs, stories of days gone bye are told.

The picture of Paul Horton, the wife's first fiance is the topic of debate, and so is that of Clair Duval, a girl friend of the husband. Situations lead up to the fact that Mrs. Cleveland is visiting Paul Horton. John Cleveland hears of it and follows. Seeing Horton fondling a child and his wife in his company he is about to shoot Horton, when Mrs. Cleveland steps in and shows him an envelope that came with the adoption of the child by Mrs. Cleveland. Opening the letter he finds that the child is his very own and the mother is Clair, his boyhood sweetheart. At this point the wife receives the question—would you forgive? Yes. Reconciliation and a spirit of broader tolerance closes the story and happiness is restored to the young couple.

A photoplay of this kind will be welcomed in the family circles, where complications, such as are contained in the above-named photoplay, occur. Altho pistols are brought forth, there is no murder committed, and many times it seemed as though it would be inevitable. This is something that the author should be praised for, because the majority of pictures of this nature usually have this tiresome and hackneyed ingredient in them.

Vivian Rich and her husband are both greatly troubled in Fox's "Would You Forgive?"

THIS WEEK'S BROADWAY PICTURE SHOWS

Anita Stewart Feature at the Strand—"Hansel and Gretel" Repeated at the Capitol—Comedy Features at Rialto—Shackleton Pictures at the Rivoli

THE STRAND

Again Beware of the Blondes Is Message to Men—Good Program

The brunettes this week may smile contentedly in their knowledge that all men should beware of blondes. "The Yellow Typhoon" is the name of the feature picture, and also the name given the blonde who wrecks her home, her husband's fortune and his life, and finally turns her wiles against governments. *Anita Stewart* plays a dual role, that of the blonde and of the brunette sister who is the heroine of the picture.

There is plenty of action and plot, and just enough of the Orient in it to give it atmosphere. The picture is a Louis B. Mayer presentation of the story, "The Yellow Typhoon," by Harold MacGrath, which ran in the *Saturday Evening Post*.

One of the features of this week's program is the drop representing the spirit of Jeanne d'Arc leading the French soldiers in battle. It is a very realistic scene, and divides the attention usually given in an entirety to the Strand Symphony Orchestra. This week the overture was the very difficult *First Rhapsodie Roumaine* by Georges Enesco.

Last week we reviewed the Atlantic fleet—this week we have the Pacific fleet manufacturing the most effective "smoke screen" that has yet been made. The first smelt run seemed rather tame sport to the trout and salmon fishermen in the audience. Then, too, there was the Cambridge-Oxford relay team at Philadelphia, Chicago operatic stars, Wellesley College seniors in a hoop-rolling contest, and, last of all, the Yank's spoils, namely, 60,000 shells and as many obsolete mortars.

A new and rather interesting innovation was the picturization of "Content" by Herbert Kaufman, who, by the way, is the editor of *McClure's*. It is a bit slow in action, but perhaps that enables the audience to grasp the philosophy of this picture sermon.

The Strand management seems to have secured a permanent lease on the services of *Malcolm McEachern*, who this week sang *The Company Sergeant Major*. *Mr. McEachern's* voice is a very excellent one, but some few of Strand "regulars" may believe that variety is the spice of life.

Amanda Brown appeared again this week and again chose a song in which there was much vocalizing. *Miss Brown* sang the *Bell Song* from "Lakme" by Delibes. Her pitch is very accurate, and her tones clear and crisp. She is already a great favorite with Strand audiences.

The scenic, "Happy Alsace," is a particularly interesting one, because it shows the very recent celebrations of the restoration of Alsace to French Government. The program concluded with *The Lost Chord* (Sullivan), an organ solo.

THE CAPITOL

"Hansel and Gretel" Repeated—Rex Beach's Film Thrills

Not many weeks ago a traveling operatic organization dropped in at the Capitol and produced an entertaining version of "Handel and Gretel," Ethelbert Humperdinck's fairy tale in grand opera. The same company returned this week at the request of the management but my what a difference there is in the presentment as a result of scenic investiture by *John Wenger*, the Capitol's artistic art director!

Mr. Wenger has given the little production a colorful environment, each scene being decorated artistically, picturesquely and effectively. His best work is displayed on the home of the witch where the house, high fence and furnace are brought into bold relief by *Wenger's* paint and brush.

The entire show seemed to move swifter and smoother, with the company giving a much better performance than on the previous engagement.

Sally Spencer as Hansel and *Mary Burns* as *Gretel* were splendid, with the latter's voice heard to excellent advantage. *Mary Potter* as the Witch worked advantageously and used her voice effectively.

While "Hansel and Gretel" was a fine feature, the Goldwyn-Rex Beach picturization of Beach's "The Silver Horde" held up its part of the show all the way, the picture making an impression that helped business throughout the week.

The program also had another picture, a Larry Semon comedy from the Vitagraph shops, with Albert E. Smith's name on the "presentation" and it caused continual laughter. It was entitled "School Days," with Semon as the principal school boy who has a dream that brings about many amusing climaxes.

The program opened with *Arthur Depew* playing an organ solo. Then followed Topics of the Day and the Capitol News, with the Capitol Symphony Orchestra playing "Rhapsody No. 2" (Liszt) with expression and technique. *Nathaniel Finston* conducted and he and his musicians were enthusiastically applauded at the close.

In succession came the Semon film, the "Hansel and Gretel" opera and the Rex Beach film.

Margarita Fisher in "The Dangerous Talent" in which she starred for the American Film Co., discovers Neil Hardin prowling about in the wee hours of hte night

THE RIALTO

Good Singing and Funny Film Feature Program

The regular patrons of the Rialto have come to regard *Martin Brefel*, tenor, and *Edoardo Albano*, baritone, as favorite fixtures and these singers in offering the duet from "La Forza Del Destino" (Guiseppe Verdi) Sunday night were received with unusual enthusiasm. The applause was prolonged and insistent yet no encores were sung.

Messrs. *Brefel* and *Albano* appeared in splendid voice, and their singing was a decided treat. Special mention must be paid *Alma Doria*, soprano, for two little numbers she offered, *Miss Doria* possessing a voice of rare quality and range.

The overture was "The Dance of the Hours" from "La Giocanda" (Amilcare Ponchielli) which had *Hugo Riesenfeld* personally directing. During the remainder of the program *Lion Vanderheim* waved the baton over the musicians.

A Bruce Scenic entitled "The Hope of Adventure" was exhibited, with some magnificent views of Alaska and its picturesque mountains and waters.

After the *Doria* recital which included *Star of Mine* (Rogers) the Rialto Magazine offered a collection of eventful "news" from the different film collectors of weekly doings.

Following the *Brefel-Albano* feature, the Paramount-Artcraft comedy, "Mrs. Temple's Telegram" (*Bryant Washburn*, starring) held the screen, with the results beyond expectations, there being some laughable tangles that were both amusing and entertaining.

There was a Paramount-Mack Sennett Comedy, "Fresh from the City" that added to the gayety of the program and offered more than its quota of laugh-getting scenes. The organ solo at the close was "Marche Pontificale" (Lemmens) which was played with the usual effectiveness by *John Priest*.

THE RIVOLI

Shackleton Pictures and Dorothy Dalton on Program

The Rivoli presents an unusually varied and interesting program this week, featured by the cinema record of Sir Ernest Shackleton's race for the South Pole and by "The Dark Mirror," a film which discloses that superb Aphrodite of the stage, *Dorothy Dalton*. The honors are about even.

Any one who desires to see how nature surpasses art should view the Shackleton pictures. They are a valuable exposition of the intrepid and dauntless nature of man under the most trying circumstances. The final film of Sir Ernest's exploration shows his ship crumbling under the burden of ice, while he and his companions fight their way to safety through hardships that would defy the imagination of a scenario writer. The explorer carried his own photographer with him and the scenes are especially clear and illuminating of the bleak life at the southern end of the world.

Miss Dalton is provided with the opportunity—so valued among screen players—of impersonating two roles. As a member of the underworld who associated with thugs and murderers she was graphic and convincing. It is a sort of sister to Dr. Jekyll and Mr. Hyde that she enacts, assuming, of course, that other members of the Stevenson character's family are afflicted with a dual personality. *Miss Dalton* appeared as a young society woman who found herself a victim of strange dreams, moving among wretched people and living in the most squalid environment. *Huntley Gordon* was seen to advantage as a young physician who sought to cure her of her strange malady, and *Jesse Arnold* made a vivid study of a gang leader.

Richard Hale, a baritone, sang *Tommy Lady* effectively. A duet was charmingly rendered by *Betty Anderson* and *Ocy Shoff*. The Rivoli Pictorial disclosed many interesting scenes. The old reliable *Zampa* was used as the overture, *Frederick Stahlberg* conducting it with spirit, and *Firmin Swinnen* gave several selections on the pipe organ.

LITTLE TRIPS TO LOS ANGELES STUDIOS

WITH RAY DAVIDSON

Bacon Plans to Sell Film Rights to "Lightnin'"—Carmel Myers Again in Pictures—Dancing All the Rage in Movieland

EDDY POLO, the demon Universal stunt expert, left for New York the other day to get a story for his next serial. *Eddy* says he is going to visit Cuba before returning to Universal City.

David Warfield's broken leg is getting along so nicely that the doctors say he can be removed from the Good Samaritan within a week or two.

Carmel Myers has returned from New York, and is shortly to begin work on a feature picture for Universal. Carmel says she has had enough of musical comedy for the present.

Frank Bacon, according to his son *Lloyd*, is planning to sell the film rights to his whirlwind success, "Lightnin'." The younger Bacon just finished with *Bessie Love* in "The Midlanders."

Julian Josephson, scenarist, has severed his connection with *Ince*, and in the future he will be with the free lancers. *Josephson* is responsible for most of *Charles Ray's* Paramount productions.

Jackie Saunders will be with Fox the next few weeks. She has been signed to appear opposite *William Farnum*, under the direction of *J. Gordon Edwards*.

Mildred Davis, the little blond beauty, who has won scores of hearts throughout the country, has signed to appear with *Harold Lloyd* for another year.

Alexander Pantages is planning to go into pictures, according to reports. *Florence Stone* will be the star, and *William J. Bowman* will direct.

Anita Stewart and *Mildred Harris Chaplin* have opened their bungalow dressing-room at the Mayer studios. Four o'clock tea is now in order every afternoon on the lot.

Ida May Park, who with her husband, *Joseph deGrasse*, directed "The Midlanders" is going to produce her own pictures. But first she is going to take a vacation—the first in six years.

Tom Forman, Lasky director, is a proud papa. The stork paid a visit to his home and left a little son. Thomas, Jr., is to be his name.

Joseph Monirose, at one time manager of the Morosco Theater, has been named general manager of *James Oliver Curwood* productions for First National.

Paul Hurst has begun shooting "Byrd of the Dawn" at the Laguna Del Rey studios. *Hedda Nova* is the star.

Florence Turner, who was featured in a number of G. B. Samuelson films, is recovering from the effects of an operation on her throat.

Harry Hammond Beall, representative of Sol Lesser, is in Chicago putting over some deals for his First National boss.

Tom Wilson, the funny fat man in Charles Chaplin films, has taken up the more serious professsion. He has a featured role in the next *Edwin Carewe* picture.

Cecil DeMille is up in arms over the fact of a local theater advertising *Gloria Swanson* as his star in an old Triangle feature. "You Can't Have Everything" is the title.

Oliver Morosco and *Frank Egan* are planning to enlarge and redecorate the Little Theater. *Wallace Reid* in "Sick-a-Bed" will be the next attraction. Either *Bebe Daniels* or *Mildred Harris Chaplin* will play opposite, it is said.

Mrs. H. H. Van Loan, wife of the scenarist, was aroused from her bed the other morning at four o'clock by the telephone bell. Answering the call, a male voice answered: "Is this you, dearie, this is Van. I just arrived in New York. Thought I would call you."

"Do you know what time it is?" queried Mrs. Van Loan.

"Sure, it's seven o'clock."

"May be it's seven in New York, but not in Los Angeles."

"I never thought of that," said the author. "I'll call you later. And he did."

William A. Curley, Jr., son of the Chicago editor, has been named assistant publicity director to Chas. Hertzman at Universal.

Dancing is all the rage here now. Even the comedy queens are becoming masters of terpsichore. *Louise Fazenda*, the Mack Sennett player, is studying under *Ernest Belcher*, the famous English ballet master.

Robert Brunton, his wife, *Thomas Little* and *Jack Oakney*, of the Brunton studios, have returned from a short vacation at Palm Springs.

Ora Carew has just finished as the featured player in "Mountain Madness," a Lloyd Carleton production to be released by Cleremont Photoplay Corporation.

Kosmik Films now producing at Universal City are planning to build a studio here. *Stuart Paton* is directing a serial for them. *Grace Darmond* is starred.

Melbourne MacDowell is going to be a "villain" in both reel and real life. He has decided to wear his mustache both on and off the screen. A few side fringes are included. He just finished in "Nomads of the North," by *James Oliver Curwood* and directed by *David M. Hartford*.

Henry Woodward is to command a battalion of national guard composed of motion picture people. The battalion will be drilled in Hollywood on a lot close to the studios.

Antonio Moreno, Vitagraph star, has left for Portland, Ore., to film special scenes of his new serial. Some scenes will be filmed aboard boat en route. He will be away from the studio for several weeks.

Mary Miles Minter and her company returned to Hollywood last week from Ukiah, Cal., where several weeks were spent on location for scenes in her new Realart production. *Charles Maigne* is directing the picture.

Alice Lake, with the sleeves of her checked apron rolled up almost to her shoulders, perspired and toiled until the wee sma' hours one morning recently at the Hollywood Laundry, Hollywood, Cal., wielding a flatiron for the laundry scene in her forthcoming Metro production, "The Misfit Wife."

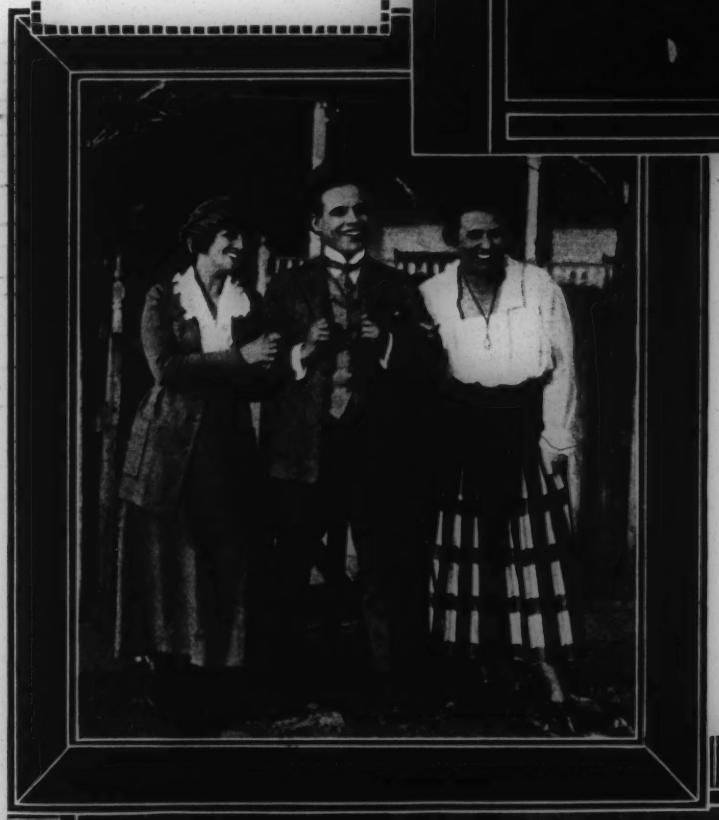
BEHIND THE SETS AT LASKY'S

ROSCOE ARBUCKLE'S making "The Life of the Party." Joe Henabery's directing. "Fatty" drank three quarts of milk in a scene—and they say he's trying to reduce. Maybe he's trying to break up the milk trust. There's two Roscoes in the picture. The other—Roscoe Karns. When Henabery wants them he calls Roscoe Thin and Roscoe Fat. Wallie Reid's on a vacation, appearing on the legitimate stage in Oakland. Monte Blue's got a haircut. First time in three months. Warning to worms! Ethel Clayton's a "City Sparrow" in her next feature. Sam Wood handles the megaphone. Bill Taylor's making "The Boy" with Lewis Sargent. Willie Collier, Jr., is in it—so are Judge Ben B. Lindsay and his wife, and Horace Wade, the boy author. Fred Kley, studio manager, has started the overall movement. Arbuckle wants a pair. Tentmakers take notice! Maj. Maurice Campbell—Mr. Henrietta Crossman—just started directing his first picture Bryant Washburn is the victim. It's "Burglar Proof." Bill deMille is making "Conrad in Quest of His Youth." Thomas Meighan is the youth in question. Bill's got a technical director now. Cecil had one so Bill had to be in style. Bill's man is Michell Leison. Elliott Dexter is appearing in Sir Gilbert Parker's "The Translation of a Savage," with George Melford as translator. Milton Sills has the lead. Mabel Juliene Scott is the savage. Her make-up, the director said, gets lighter as she becomes civilized. Cecil deMille is due back from New York shortly. His next picture—sh!—sh!—sh!—mystery? Lila Lee has a part in "The Boy" (temporary title), and Clyde Fillmore plays opposite Ethel Clayton. On our way out we met Cullen Tate, Jimmy Cruze's assistant. They call him Hezi. Get that? Hezi-Tate! It was Lasky's thoroughbred press hound, Arch Reeve, who escorted me around the lot.

Northeast end of the Administration building of the Metro and Screen Classics, Inc., studios in Hollywood, Calif. Scenario and continuity writers have their offices in the front of the building

"Even if we don't strike oil," says Guy Empey to his companions, Florence Evelyn Martin and Harry Burkhardt, "we are having lots of fun." And the others seem to agree with him.

"OIL"



A cheerful trio are here depicted in front of the old family homestead. Empey is all dolled up like a circus horse, and at his left is Florence Evelyn Martin

Guy Empey as Bobby Walters, the hotel "Buttons," listens to William Eville as Slivers tell some unpleasant truths to the telephone girl. Templar Saxe as Mason is quite in sympathy with the old man's grouch

DRAMATIC MIRROR

LOUISE FAZENDA

Though you may not suspect it, the grotesque lady who contributes such quantities of comedy to Mack Sennett's big fun film "Down on the Farm" (United Artists), is here giving a lesson in morality. She is showing how easy it is to go to the dogs on account of a chicken. On this particular occasion Miss Fazenda is safe because the dogs are evidently not at home. If they were there might be a different story to tell. From this photograph it is plain to be seen that Miss Fazenda is the Cleopatra of the countryside and all the youthful swains pursue her in the hope of winning a smile from her lovely face, or better yet, perchance a kiss from her beauteous lips.

"AN EASTERN WESTERNER"

By HERBERT T. CROOKER

(A Harold Lloyd Comedy Released by Pathe)

You can quickly see this story was in ancient days of glory,
Many thousand drinks before July the Thirst,
When those brothers, Haig and Haig, helped your spirits up a peg
And a choc'late sundae was a thing accurst;
All the time the parents trusting, thought their offspring's joints were rusting
In a building known as the Y. M. C. A.,
They do not suspect he shimmies with a girl who has the "Gimmies"
In a different joint along our Great White Way.

Here we have the irate father, who is always such a bother
And who wonders why the boy cannot behave,
But his father's wife, his mother, should have married any other,
And she'd like to see him occupy a grave;
It is quite absurd but really, father thinks he 's Horace Greeley,
When he tells his nimble offspring to go West,
He is sick of all his antics and his parties with Bacchantics
So it isn't any wonder he's depressed.

Shortly after his arrival and a dining car survival,
Our young hero hits this "rootin' tootin'" spot,
In a little game of poker some one else has got the Joker
And our hero must find out to win the pot:
As a waiter he is bolder, looking over ev'ry shoulder,
And he finds that he has got the highest hand,
When he sits down to the table, just as soon as he is able,
Two-Gun Pete has bagged his flush as contraband.

Now there had to be a girlie, who each morning rose quite early
To give love int'rest to the author's plot,
And the villain with moustaches from his corn-cob scattered ashes
So he wouldn't slip when matters got too hot;
And he picked upon the maiden, whose poor Dad was overladen
With an illness which had made him tarry—O!—
But our hero serenadey, gently vamped the little lady,
As he shot the knave in the scenario!

WANDA HAWLEY

Attractive young film player, who will make her debut as a Realart star in a screen version of the well-known play, "Miss Hobbs"

EUGENE O'BRIEN

Star of "A Fool and His Money" and other Selznick pictures, who has attracted a large personal following in a very short time

SCREEN NEWS OF THE WEEK

FAMOUS PLAYERS TO PRODUCE IN INDIA

Complete Production and Distribution to Be Organized with Tarkington Baker in Charge

ADOLPH ZUKOR, president of the Famous Players-Lasky Corp., has announced that in conjunction with a syndicate of British and Indian bankers, the Famous Players-Lasky Corporation is soon to begin production of motion pictures in Bombay, India, for distribution throughout the Indian Empire and other countries of the Far East.

The name of the newest subsidiary of the Famous Players-Lasky Corporation is the Indian Empire Famous Players-Lasky Film Company, Ltd., and it has a paid in capital of $3,000,000.

Arrangements are being made for the erection of a mammoth studio and laboratory in Bombay, where the most approved American methods of picture production will be introduced by American production experts. Mr. Zukor declared that no limit had been placed on the magnitude of the production activities in India, intimating that there is reason to believe that in the near future the Indian studios under the general supervision of Jesse L. Lasky, first vice-president of the Famous Players, will be turning out Paramount Artcraft pictures on the same scale that prevails in the Lasky studios in Hollywood and the new Eastern studio in Long Island City.

Not only will Paramount pictures be produced in a Paramount studio in India, but they also will be distributed through a system of Paramount exchanges modeled after the exchange system in this country.

Mr. Zukor announced that the new studio in Bombay will be started by Frank Meyer, assistant secretary of the Famous Players-Lasky Corporation, who has been in charge of the construction and real estate division of the company, and Tarkington Baker, who recently formed his own producing organization and who formerly was in charge of the producing activities of the Universal Film Manufacturing Company.

Mr. Baker, it is understood, will remain in India as general Indian representative of the Famous Players-Lasky Corporation, with complete charge of the production and distribution activities of the Indian Empire Famous Players-Lasky Film Company, Ltd.

Mr. Meyer and Mr. Baker will leave for India in two or three weeks, as soon as they can wind up their affairs in this country. They will spend some time at the new Famous Players studio in London and also will visit Paris before going direct to Bombay.

Offers Stories to Producers

The latest literary effort from the pen of Maximilian Foster, "The Trap," a novel of society life, which has been running serially in McClure's Magazine, is the first literary offering to motion picture producers by the Authors Stage and Screen Plays, Inc. It is the purpose of this organization to publicize and exploit authors, in order to gain a well-known name for them to the picture audiences, thereby insuring an additional commercial value to these authors who are to specialize in the writing of material for screen visualization. "The Fallen Idol," a society drama by Guy Bolton is another work to be offered by the new company.

• • •

Tri-Star Signs Claire Whitney

Claire Whitney has been signed by the Tri-Star Pictures Corporation to be starred in a series of feature productions, under the direction of Joseph Byron Totten and Joseph W. Smiley. Miss Whitney is the second star to come under the Tri-Star banner, and she will begin work on her first production July 15th. Miss Whitney's contract calls for her exclusive appearance for the next three years as a star in Tri-Star features.

• • •

To Film "The Concert"

With the purchase of "The Concert," the famous comedy in which Leo Ditrichstein made a big success some years ago, the Goldwyn Pictures Corporation adds another well known play to its list of future productions.

May License Church Shows

The success of the First Christian Church and some of the public schools at Yakima, Wash., in operating picture shows has led to considerable complaint from commercial motion picture interests that these are not obliged to take out city licenses. License fees at Yakima are high and indications are that the churches will be required to take them out. Churches charging 20 cents adult admission to movies at the last performance had an attendance of almost 2,000. Schools charge 10 cents admission, but also are finding the venture financially profitable as well as giving an opportunity to show better films.

• • •

May Yohe Writes Serial

May Yohe, formerly Lady Francis Hope, has written a serial story "The Hope Diamond Mystery," in which the sinister influence of the famous Hope Diamond is traced from centuries ago to the present day. The Hearst newspapers will publish the story of the serial simultaneously with the film release. Kosmik Films, Inc. are making the serial with L. C. Wheeler personally supervising production. Grace Darmond and George Chesbro are the stars. Harvey Gates is doing the continuity. May Yohe will also appear in the picture.

• • •

Taking Scenes at Banff

Among those making the outdoor scenes for a Selznick picture, "Wilderness Fear," at Banff, Alberta, are W. B. Davidson, Hedda Hopper, Charlie Gerrard, Betty Hillburn and Director Burton George. They are obtaining splendid results.

Neilan's Third Production Finished

The final scene of Marshall Neilan's third independent production, following "The River's End" and "Don't Ever Marry," was "shot" last week and the work of cutting and assembling the film is now under way. Although the title of the film is not ready for publication, it is stated that the picture presents a highly dramatic subject and discloses one of the most unusual stories ever produced by Mr. Neilan. Agnes Ayres, the beautiful film actress, recently signed to appear both in Marshall Neilan and Albert Kaufman Productions, plays the lead in this new Neilan production.

• • •

Robert Gordon Rehearsing for Stage

Robert Gordon, Blackton star, is the latest of the film players to combine studio and stage work. He is rehearsing with his wife, Alma Frances, operatic star, for a stage production to be placed on Broadway in the late summer or early fall. Mr. Gordon last week completed work with Alice Joyce in "Dollars and the Woman," for which he was specially engaged by Vitagraph. His latest Blackton release is "The Blood Barrier" with Sylvia Breamer.

• • •

Another Special Coming

The Screen Craft, a Los Angeles organization composed of men who own theaters in Arizona and Northern California, is making a special due to reach a state of completion in ninety days. The men back of this company frankly call their picture "The Great Physician," and label it, "A Christian Science Treatise." The story is by Carrie B. Hutcheson, and the continuity by Clarence B. Ludy.

Chadwick Ayres is the director, and Robert McKim and Rhea Mitchell have the leading roles.

• • •

To Film "Declassee"

The Famous Players-Lasky Corporation, which, through its control of Charles Frohman, Inc., is behind Ethel Barrymore in "Declassee," at the Empire Theater, will star Miss Barrymore in a film version of this play. Jesse L. Lasky of the Famous Players states that the actress will be supported in the film by the same cast that is playing at the Empire now.

• • •

Bollworm Film Ready

A new motion picture film showing the eradication campaign a few years ago against the pink bollworm of cotton on the Gulf Coast of Texas, and applying it to the Louisiana and Texas regions newly infested by this dangerous pest, has been completed by the United States Department of Agriculture and is offered for showing by county agents, agricultural workers, and all others interested in driving out the insect.

• • •

To Star Wheeler Oakman

As a result of his work with Annette Kellermann in her new modern comedy drama she has just finished for Sol Lesser, Wheeler Oakman is to become a star in his own right.

IS THAT SO!

Pauline Curley has been engaged as leading woman for *Antonio Moreno* in his next serial, "The Veiled Woman." *Miss Curley's* work with *Mr. Moreno* in his last serial, "The Invisible Hand," caused the Vitagraph company to retain her for the present production.

Bertram Grassby, who just completed the role of "Rafael Arteaga" with *Clara Kimball Young* in "For the Soul of Rafael," will appear in "Midchannel," her forthcoming release.

Justine Johnstone plays opposite *Taylor Holmes* in "Nothing But Lies," the picturization of Aaron Hoffman's comedy, now being released by Metro.

Olive Tell is playing the leading role in "Clothes," a picturization of the Avery Hopwood-Channing Pollock drama, which is to be the next production made at Metro's New York studios.

Gladys Brockwell, upon completion of "A Sister to Salome," will rest for a month at least.

Eileen Percy, William Fox's newest star, has completed the screen version of "Her Honor the Mayor," under the direction of Paul Cazeneve.

Pauline Starke is playing opposite Tom Mix in the great Western story, "The Untamed."

John Wenger, painter, associated with the Capitol Theater, opened an exhibit of his decorative paintings and stage settings at the Ralston Galleries, 567 Fifth avenue, Monday. The exhibition will continue two weeks.

Colleen Moore has just been engaged by *Marshall Neilan* to play one of the two female leads in a forthcoming Neilan picture which will offer *Wesley Barry* in the featured role.

Templar Saxe has an important role in the new Guy Empey special super-feature, "Oil."

Marguerite Namara, well known on operatic and light opera stage, has completed her first screen stellar role in American Cinema Corporation's production of "Stolen Moments."

Claire Whitney, who plays the role of Marion Holbury in "Love, Honor and Obey," now being made at Metro's New York studios, is rehearsing at the same time for the stage production of "An Innocent Idea," a farce by Martin Brown ,in which she is to be featured with Robert Emmett Keane.

Charles Clary has been secured by the American Film Company for the leading role in the forthcoming production, "Whispering Smith," from the novel by Frank H. Spearman.

Marie Shotwell has been engaged by *Whitman Bennett* for an important role in *Lionel Barrymore's* first special production under Mr. Bennett's management, a screen version of the stage play, "The Master Mind," in which Edmund Breese starred.

Edward Earle, who was starred by Vitagraph in the O. Henry series and other important productions, has the leading male role in Charles Miller's production of "The Law of the Yukon," presented by Mayflower Photoplay Corporation.

SCREEN NEWS OF THE WEEK

OPERA AND "MOVIE" POLICY SPREADS

Dippel to Start Project in Chicago—Williamsons to Inaugurate It in Antipodes

THE success of the unique "opera and movie" policy at the Capitol Theater appears to have placed a definite imprint upon the world of entertainment.

Andreas Dippel, former Metropolitan Opera tenor, and more recently identified with the business side of opera and musical comedy production, has been so impressed by the success of the policy that he has arranged to duplicate it in Chicago. Dippel has the financial support of a large group of substantial business men of Chicago, and he has arranged with Herbert M. Johnson of the Chicago Opera Association to secure immediate possession of the Chicago Auditorium for the purpose temporarily, while casting about for a permanent home. Two performances will be given nightly and alternate weeks will be devoted to light musical works in order to afford the personnel of his resident stock company a breathing spell. Dippel will open his season with "Gypsy Love" and on the following week will present "Pagliacci." The latter will be followed by "The Rose Maid," and it in turn by "Cavalleria Rusticana."

Simultaneously with the announcement of the Chicago project similar undertakings are in process of formation in London and Australia. In the former the Charles Cochrane interests are seeking adequate surroundings for the experiment, and in the Antipodes, J. C. Williamson, Ltd., are actively engaged in the erection of three huge theaters. Francis W. Thring and Cedric H. Ballantyne, of the Williamson corporation, have been in New York for weeks the guests of Walter C. Jordan, of Sanger and Jordan, American representatives of the big Australian firm, and have employed their stay to make a detailed study of the Capitol policy.

Warwick Sues Famous Players

Robert Warwick, motion picture actor, brought suit against the Famous Players-Lasky Corporation alleging that despite a three year contract that began in April, 1919, and called for a salary of $138,000 a year, he was discharged without cause on April 7 of this year.

He asked for damages of $525,644.23. Of this sum, he alleges, $325,644.23 is due him on conract and the additional $200,000 he desires as compensation for his injured reputation as an actor. He also complains that his discharge deprived him of the benefit of an insurance policy of $150,000 that was to run for the term of the contract.

Leases "The Lagoon"

Goldwyn Pictures Corporation has secured the use of a tract of land in California, commonly known as "The Lagoon." It is located about four miles from Santa Monica, just north of Topanga Canyon. It provides about everything in the way of a background that a director can want, beautiful winding roads, broad fields, densely wooded mountain sides and a great expanse of Pacific Ocean beach.

* * *

Metro Buys Underworld Story

"Bonds of Fate," a novel by John E. Wilkie, for sixteen years Chief of the United States Secret Service, has been purchased by Metro for production on the screen.

Clever Dog in "Up in Mary's Attic"

The final editing of "Up in Mary's Attic," which is being supervised by Elmer J. McGovern, is almost completed, according to an announcement by Murray W. Garsson, President of Fine Art Pictures, Inc., this week. The work, under Mr. McGovern's charge, has progressed rapidly, so that Fine Arts' executives are confident that a trade showing can be held within a short time.

Of the one hundred thirty thousand feet of negative exposed in the photographing of "Up in Mary's Attic," more than thirty thousand feet were devoted to the photographing of one of the cleverest dog scenes ever introduced in motion pictures. The dog in this whimsical feature, at the demand of Eva Novak, who plays the leading feminine role, rocks the baby's cradle, feeds it from a nursing bottle, and, when the child fails to go to sleep, climaxes the bit of canine action by winding the phonograph, selecting a record, placing the record upon the machine and starting it whirling.

* * *

Madge Kennedy's Next

Goldwyn has started work on its third eastern production starring Madge Kennedy. The new vehicle selected is "The Girl with the Jazz Heart," from the story by Robert Shannon which first appeared in Munsey's Magazine. Miss Kennedy recently finished the picturization of "The Truth," taken from the play by Clyde Fitch.

* * *

To Star Violet Mersereau

Violet Mersereau is the star selected to appear in the initial release of "The Real-Star Dramas," the series of two-part dramatic subjects which are offered State right buyers by the Radin pictures. "My Lady's Rose," "The Lonely Heart" and "Fair Fakir" are the titles of the three inaugural photo-dramas.

NEW COMPANY

Sam Rork and Eugene Roth to Produce

Sam Rork, president and general manager of the Katherine MacDonald Company, and Eugene Roth, a San Francisco exhibitor, are due in New York this week to perfect plans for a new company of which they are the heads. Incorporation papers have been drawn up and it is planned to make four or five features a year.

The first production will be an adaptation of "The Golden Snare," a story by James Oliver Curwood. For this an all-star cast has been engaged and work is expected to start at once. David Hartford will direct.

"A Texas Steer," the Hoyt farce, will be the second production with James Young directing. In all productions, according to announcement, it will be the story that is featured, a special cast being engaged to fit the story.

* * *

H. H. Van Loan Active

H. H. Van Loan, author of "The Virgin of Stamboul," "Vive La France," "The New Moon" and many other screen successes, is in New York, making arrangements for the disposal of several scripts to Joseph Schenck for the use of Norma Talmadge and to Jules Brulatour for the use of Hope Hampton. He has also sold a melodrama to A. H. Woods. Mr. Van Loan is now a resident of Glendale, Cal.

* * *

Metro Signs Thomas Ross

Thomas W. Ross, creator of "Checkers" in Henry Blossom's racing play, is the latest star of the legitimate stage to go into motion pictures. He has been engaged to play Jim Callendar, the "heavy" in the Drury Lane melodrama, "The Marriages of Mayfair," now in production at Metro's New York studios in West Sixty-first street.

Benny Leonard, light weight champion of the world, hurls a challenge at the villain in "The Evil Eye," the serial by Roy L. McCardell, with which Hallmark is thrilling picture patrons.

Clarine Seymour and Richard Bathelmess in a picturesque scene from the Griffith romance of the South Sea Islands, "The Idol Dancer," the most recent product from the Griffith studio.

An Adventure for you in the Springtime

The Crystal Ball at Chateau Lake Louise says: You are to make a journey soon—overland—a wonderful trip that will compensate for leaving the wonderful West.

Through Alpine Fairyland

First you will stop at the Empress Hotel beside the Parliament buildings in quaint Victoria.

Then at Vancouver Hotel to revel in the charms of its rose garden roof. From Vancouver you will take a train through Fraser Canyon and blossoming orchards—and if gamy trout tempt you, you'll stop off also at Sicamous on Shuswap Lake.

Mountains In Easter Costumes

You'll see the majestic Selkirk range in its gay spring raiment of flowers and forest green, and pass among mountains whose peaks still think it is January, but whose valleys know it is springtime—and glaciers that make jewel cases jealous.

All along the line of the Canadian Pacific Railway you will find hotels of metropolitan quality. Make your jump from coast to coast through the

Canadian Pacific Rockies

For reservations—call, write or telephone one of the Canadian Pacific Passenger Offices:
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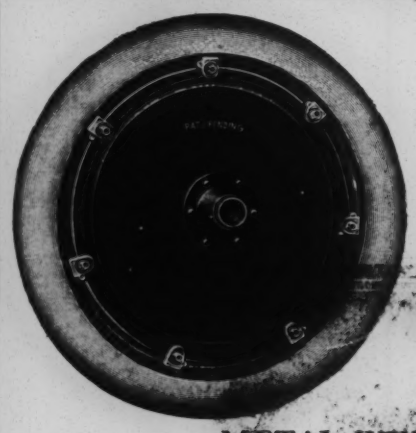
Chicago, 140 So. Clark Street, Majestic 8820
San Francisco, 657 Market Street, Sutter 1585
Los Angeles, 605 So. Spring Street, Pico 3499-64323

P. S.—It is just as pleasant to make your jump to the Pacific Coast on the Canadian Pacific Railway.



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Resilient—
load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

Demountable—
rims of standard types, proven worthy in service.

Weight—
practically the same as wood wheels.

Appearance—
graceful — substantial — distinctive.

Cleanly—
only a flat surface to wash.

Economy—
avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

Speed—
plain surface lessens air resistance.

Accessible—
Tire valve reached without bodily contortions or annoyance of trap doors.

Adaptable—
replaces wood spokes, utilizing regular wood wheel hub assembly.

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MILADY'S BEAUTY

Kissed by Sun and Studio

BY MME. HELENA RUBINSTEIN

YOU may recall that I finished my previous article with the remark that theatrical women, in spite of their profuse use of theatrical makeup, which is perhaps even more crude than are cosmetics employed by women in private life, do not suffer as much as do these latter, from the same cause.

The explanation of this fact is to be found in the superior knowledge which professional women possess not only in applying their make-up, but also, and what is even more important, in removing it.

To such an extent is this observation true, that their skin is even

Indirectly Improved

by the manner of removing make-up. So far back as fifteen years ago Professor Paschkis, a great Czecho-Slovak authority on Dermatology, attached to, and lecturing at the University of Vienna—its dermatological department then enjoying world-wide renown—who when he wished to convey an idea of what to him seemed to be the ideal of skin-texture and fineness, invariably referred to the skin of young children, and then, with a suggestive smile, to the skin of that more matured, but temperamentally always young child, the actress.

It is due to the copious use of greases and creams,—provided they are fresh and of the best quality and of a not heavy character,—with which actresses remove their make-up, that their skin remains soft and comparatively clear. Of course there are exceptions here as in everything else. As a general rule, however, when we meet a professional woman, whose skin is sweet and satiny, it is due perhaps in nine cases out of ten to the fact that she is not sparing in the

Use of Superior Creams

stimulating, and scientifically prepared, to remove make-up, and that she takes every opportunity to anoint her face with them also outside her professional work.

It is either due to that or, for a time only, to natural causes, in the same way as some people naturally enjoy better health than others, have finer hair, greater strength of body, greater nerve vitality, than others.

I must reserve for another occasion the explanation of what I mean by superior creams, stimulating, and scientifically compounded, and just what they must be like to come within that class. This is a very important matter in the discussion of complexion beauty, and I shall therefore treat of it separately and at some length. Having spoken of the superiority of the skin texture of theatrical women, I am obliged now to add the qualification, that a

Change for the Worse

has been brought about in this respect since the introduction on such a vast scale of the moving picture theaters. The work before the camera, and by artificial lighting in particular, has affected the skin of movie actresses rather unfavorably.

For some years past I have been consulted by movie stars, and other performers who have not as yet attained stellar magnitude, on complexion troubles, with steadily increasing frequency. The complaint was not a new one to me by any means as far as its character itself was concerned. The puzzling feature was rather that those who sought my aid were all recruited from one particular branch of the profession, that is from amongst those who had either for some time past or only recently, been acting in the movies. Why has it chosen the moving picture world for its pet playground?

The faces of all these women

Bore the Symptoms

in a greater or less degree, usually associated with sunburn, never severe sunburn, it is true,—but the common indications of skin impairing solar influences were present. There was the usual redness, discoloration, such as yellowish or brownish spots, dryness and harshness of the skin. If these women had been at work in the open, exposed to the sun, cold or high winds, the situation would have offered no difficulty.

But the greater part of them insisted that they had been working indoors, in studios. And a rather larger number of those who sought advice were blondes, with thin skins. When these things first came under my notice, I had not as yet seen any of these studios in full activity.

It had been known for years past, that sunburn, or the darkening and freckling of the skin by the sun, was caused by the solar spectrum, that is the area of light which radiates from the sun. This light is of varied colors, and among them is a deep violet color, or ultra-violet.

The powerful illuminants in movie studios radiate these violet rays also, and are capable for that reason of causing, and do cause,

Reactions Upon the Skin

similar in every way to those caused by the sun.

But as there has been a very simple method of anointing the fact with certain well-known compounds, invisible to the eye when applied, which had the power of absorbing or neutralizing these troublesome beams, so it has become possible with the same means to

Protect the Face

from the injurious effect of studio lights. It has been rather difficult during the war to obtain some of the component parts of that specialty, but communication with the world now being free, there should be an end to the shortage. Science has benevolently taken under her wings the Sun-kissed and the Studio-kissed alike.

FUN FROM THE FILMS

FANNIE HURST married a piano player but they haven't lived together for five years. That was bad judgment—she should have bought a pianola.—(Tom Bret's Topical Jazz.)

. . .

Signs of warm weather—The Ladies' Aid Society has received seven suits of woolen underwear in the fund for the heathen Zulus.—(Tom Bret's Topical Jazz.)

. . .

The "Intimate Idea" says: "Owing to the increase in the size of our brains, our skulls are getting thinner."

Our brains are getting thicker,
Our skulls are getting thin,
And soon we'll have no shell at all
To keep the dern things in.—(Tom Bret's Topical Jazz.)

. . .

George Bothner sez it's impossible to paint the town with water colors.—(Tom Bret's Topical Jazz.)

. . .

George is inventing a labor-saving machine. When it won't work it saves the striking of ten men.—(Tom Bret's Topical Jazz.)

. . .

Miss Neurich went down to Cleveland to have a tooth pulled out and came back without her appendix. She got into the wrong doctor's office.—(Tom Bret's Topical Jazz.)

. . .

Si Kology sez that a noiseless phonograph would be a wonderful invention. — (Tom Bret's Topical Jazz.)

. . .

A French writer says, "Women are stupid by nature." He's wrong. Most of them are stupid by marriage.—(Tom Bret's Topical Jazz.)

. . .

It is announced that hungry Europe gets United States food by mail. No wonder Europe is hungry!—(Philadelphia North American—(Tom Bret's Topical Jazz.)

. . .

Whatever food conditions are in other parts of Europe, England will always have her Irish stew.—(Columbia Record-Tom Bret's Topical Jazz.)

. . .

About the only thing that can be successfully home-brewed is trouble.—(Nashville Tennesseean-Tom Bret's Topical Jazz.)

. . .

A soft drink, however, doesn't turn away any wrath.—(Financial America-Tom Bret's Topical Jazz.)

. . .

A cable from the Hague says the former Kaiser is now a poor man. So far as that is concerned he always was.—(Houston Post-Tom Bret's Topical Jazz.)

. . .

Remember when college professors, preachers and school teachers were supposed to have good jobs?

When a woman could hold up her evening dress without suspenders?

When people used to give away their old clothes?

When a bolshevist was nothing but a bum?

And when you could hire a horse and buggy a whole day for two dollars? Oh boy! Remember?—(Tom Bret's Topical Jazz.)

. . .

Prohibition has driven more passengers off American boats than the submarine scare did.—(The Illiterate Digest.)

. . .

The minute a cabinet officer gets an idea of his own he starts to write out his resignation.—(The Illiterate Digest.)

. . .

The new secretary of state, Mr. Colby, has it in his contract that President Wilson can't fire him without giving two weeks notice.—(The Illiterate Digest.)

. . .

"The human anatomy is a wonderful machine," observed the sage

"Yes," agreed the fool. "Pat a man on the back, and his head swells."—(Cincinnati Enquirer—Bray's Lampoons.)

. . .

"Fewer people ask charity since July 1, 1919," says New York's Commissioner of Charities.—(Bray's Lampoons.)

"Well Bobby, did you see Santa Claus this time?"

"It was too dark to see him but I heard what he said when he kicked his toe against the bedpost."—(London Tidbits—Bray's Lampoons.)

. . .

Small Boy: "When the fire goes out, where does it go?"

Mother: "You might just as well ask me where your father goes when he goes out."—(Ladies Home Journal—Bray's Lampoons.)

. . .

She: "Do you know why I won't marry you?"

He: "I can't think."

She: "You guessed it."—(Chapparral—Bray's Lampoons.)

. . .

"Paper can be used effectively in keeping a person warm."

"That's true, I remember a thirty day note of mine that kept me in a sweat for a month."—(Boston Transcript—Bray's Lampoon.)

. . .

We can quarrel as much as we like with the other fellow when we don't like his politics, but we must all stand together when someone outside the family attacks him. That is the true American spirit.—(Theodore Roosevelt—Bray's Lampoons.)

. . .

"The bridegroom wore a gown of turquoise blue silk, trimmed with silver lace and a butterfly bow of blue tulle."—(Springfield (O.) News—Universal Laughographs.)

. . .

"He enlisted in the Civil War when 1 year old He was an attorney."—(Camden (N. J.) Courier—Universal Laughographs.)

. . .

John D. Rockefeller, Jr., has gone into the church business — now watch the price of salvation go up.—(Tom Bret's Topical Jazz.)

. . .

Meanwhile, it's a wise motor that knows where it's going to get its next drink of gasoline. — (Tom Bret's Topical Jazz.)

. . .

And it's a wise motorist who knows where he's going to get his next drink.—(Tom Bret's Topical Jazz.)

. . .

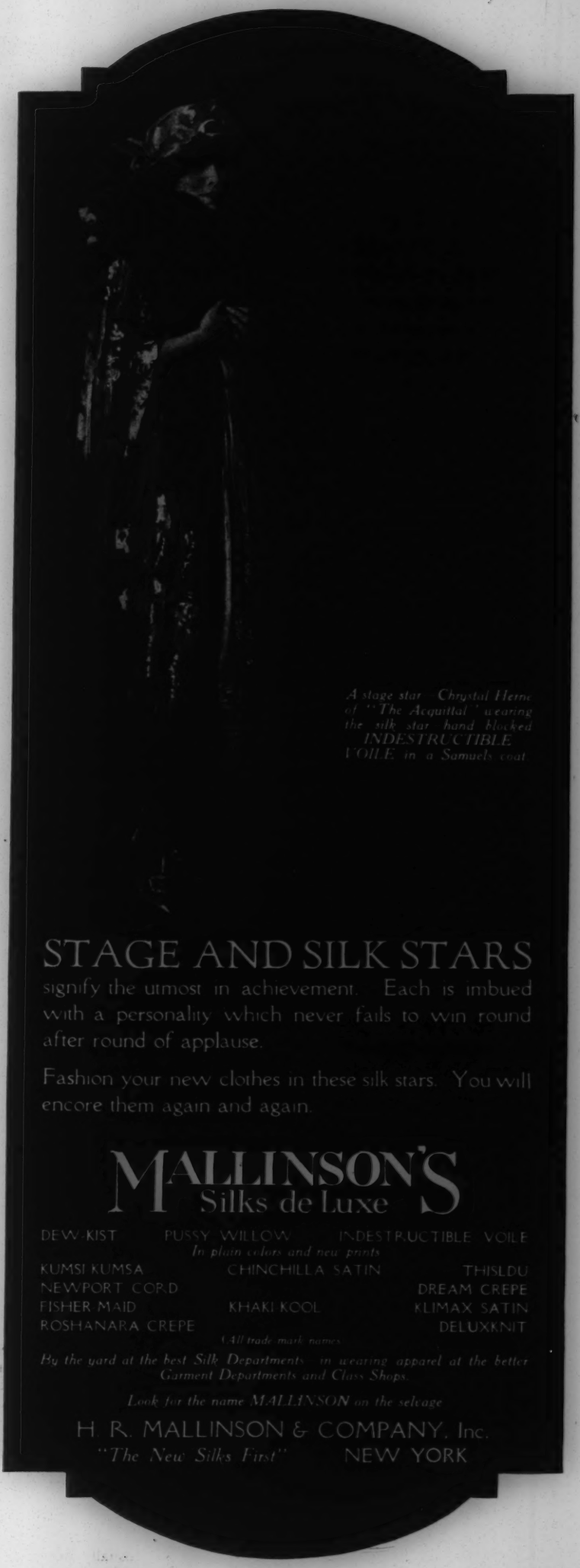
Ed Wynn sez the laundry doesn't clean his collars, it sharpens 'em.—(Tom Bret's Topical Jazz.)

. . .

Senator Newberry has been given two terms instead of one.—(Tom Bret's Topical Jazz.)

. . .

His uncle is a member of the Boston Symphony Orchestra. He's the head symp.—(Tom Bret's Topical Jazz.)


A stage star Chrystal Herne of "The Acquittal" wearing the silk star hand blocked INDESTRUCTIBLE VOILE in a Samuels coat
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—ASK ME!—

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

What is meant by the expression "the tired business man" I hear talked of so much in connection with the theater?
JANE ELVIDGE,
New York City.

"The" tired business man" is a term invented by theatrical managers so that they may have a reason for a play's success or failure. In truth, we do not believe in the existence of such a class, at all. The term has been accepted in theatrical circles, however, and producers try to cater to the taste of those unknown in their productions, and yet tragedies succeed and "musical shows" fail.

. . .

I like your answer column but I think I can stump your editor by asking him where are the pretty chorus girls of yesterday.
A 42ND STREET COUNTRY CLUBMAN.

We are "stumped." We don't know where they are. We assume many of them to be the happy mothers of large families. We know that some of them are still in the chorus. But as to the tens of thousands of them, we profess to a deplorable ignorance. Perhaps some of our readers can enlighten us.

. . .

I have read of a night bank where the theaters of New York deposit they moneys after eleven at night. Is there such a bank?
ERNEST SLEDGE,
Morristown, N. J.

The bank you evidently have in mind is the Greenwich Bank at Broadway and Forty-fifth street. This bank receives deposits until 12 o'clock nightly and allows those people who are so fortunate as to have bank accounts to draw out their money up to that time.

. . .

Where can I get a light comedy suitable for presentation by an amateur theatrical organization?
ARTHUR VENABLES,
Rahway, N. J.

Samuel French & company and Sanger & Jordan, and the American Play Company—all of New York City, have light comedies that you may obtain for a reasonable sum.

. . .

Where can I get Helen Haiman Joseph's "The Book of Marionettes"?
C. A. CLARK,
Springfield, Ill.

Write to B. W. Huebsch, 32 West 58th street, New York. He is the publisher.

. . .

Why has no one thought of injecting the modern spirit of advertising into the theatrical columns of our daily newspapers?
RUTH WALTERS,
New York City.

The matter has been given serious consideration by many. We ourselves have always tried to catch as much of this modern spirit in our advertising as possible. But there are limits imposed by the newspapers as well as by the amount of money available for advertising and the time for its preparation. These are some reasons for the lack you observe. There are other reasons besides. The writers of theatrical advertisements are usually not trained and experienced advertising men.

What are some of the prominent silk houses that cater to the theatrical profession?
ELSIE H. MCKAY,
Lafayette, Ind.

H. R. Mallinson and Company, Inc., J. A. Migel and Company, Cheney Silks, all of New York, have prominent associations with the theater world.

. . .

Who are some of the photographers active in taking pictures of actresses?
E. B. HARTWELL,
Portland, Me.

Many photographers have achieved conspicuous reputations in portraits of actresses. Among the most successful are Alfred Cheney Johnston, Ira D. Schwarz, Brugiere, Lumiere, Arnold Genthe, Ira Hill, Campbell Studio, Sarony and White, in New York, and Moffett in Chicago.

. . .

How can I see all the first nights of plays? I find that for many of them, it is impossible to secure seats.
PETER HENDRICKSON,
New York.

The simplest method we can suggest is to become a dramatic critic of a New York important daily newspaper. They receive first night tickets from the managers. Many of them will be glad to exchange places with you, I am sure.

. . .

To Make Film Into Opera

"For the Soul of Rafael," Clara Kimball Young's latest big production is to be made into a grand opera, according to plans inaugurated with the first showing of this play at Grauman's Rialto Theater, in Los Angeles. The picture is based on the customs and romance of the people of the early California days.

Madame Frances Alda, the grand opera singer who has been visiting in Los Angeles for several weeks past and who witnessed the taking of many of the scenes of "For the Soul of Rafael," stated that she believed that steps would be immediately taken toward the writing of a grand opera based on the play.

. . .

"Bathing Girl" Asks $10,000 Over Photo

Alleging the unauthorized use of a photograph of herself in a bathing suit was a "violation of privacy," Celeste Zoot, 2624 N. Mozart Street, Chicago, formerly a member of a group of theatrical "bathing beauties," yesterday filed the praecipe in a $10,000 damage suit. Blum Bros., 121 S. Market Street; the Linick-Jacoby Enterprises, booking agents, and Howard M. and John E. Webster, photographers, are named defendants. It is charged the booking agents gave the picture to Blum Bros. after obtaining it from the photographers.

. . .

Billie Burke's Plans

Billie Burke has just signed a new contract for a series of Paramount Artcraft pictures. Miss Burke, whose latest picture, "Away Goes Prudence," will be released early in July, will begin work on the first of her new series in the near future.

A little jazz is as important in a "black-face" act today as the jig was years ago.
McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago.
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"BEFORE THEY WERE STARS"

(Continued from page 1008)

played at theatrical box office prices and set a new standard for feature pictures, how they were seen for weeks at a time in all the large cities and later toured the smaller ones. It is said that some of those same prints, a little the worse for wear are still on their travels delighting natives of tiny villages all over the country.

It is small wonder that Miriam Cooper's work attracted a lot of attention and that she began to receive offers to play under other managements. Certain it was that she felt that there would be bigger opportunities in another studio. Though she appreciated all that Mr. Griffith had done for her and recognized his superior ability, the idea of being

A Featured Player

appealed to her.

There was another reason for her change. With the Griffith Company there came West a young director, Raoul Walsh (now a very important screen personage). He and Miriam fell in love, were engaged and married out on the Coast and naturally desired to try their luck in pictures together.

Raoul Walsh is one of the most gifted directors who have won their spurs under D. W. Griffith. He was soon hailed as one of the "coming directors" at the Hollywood studio, and William Fox, always on the lookout for able directors, soon induced Walsh to come East and join his forces.

Mr. Fox at the same time made Miss Cooper a very flattering offer and as she had helped as much in Mr. Walsh's success as he had in her's, the delightful partnership was continued under new auspices.

Naturally those who had followed her work in "The Birth of a Nation" and "Intolerance" expected that she would be starred but she did not wish to be starred, preferring to work in an all star production and sharing the credit with her director and company. This was all the more unusual because she made a great success in three big Fox features released within a comparatively short time.

"The Honor System"

played a long and profitable engagement at the Lyric Theater in New York and at a number of other big houses in different cities before it was turned over to the smaller exhibitors. It was a stirring arraignment of the prison regime as it exists in certain parts of the country today and was very timely.

A sensational murder was the basis of

Another Feature

in which she played an entirely different role, that of a young mother who kills her brute husband and fights in court to save her life and have her small boy given back to her care. She was superb in the big emotional scenes and those who had admired her work in "The Honor System" immediately changed their minds and said, "No: THIS is the best part she has ever played."

She has played many different roles and the third big hit was in the dramatization of Longfellow's well known poem "Evangeline." Can you picture three more different heroines? The country girl fighting for her convict lover, the society woman seeking to free her name from the shadow of a crime and the little Acadian peasant, each played with an individual touch and in each she scored much praise.

The settings of "Evangeline" were

Particularly Beautiful

and the picturesque costumes added much to the delight of the picture. It had a long and successful run at the Forty-Fourth Street Theater and many schools and colleges in different parts of the country sought prints to show the literary classic perfected on the screen. A number of these same institutions have it as a permanent part of their film collection and consider it as an educational film of great value.

When Walsh became a producer "on his own" she continued her good work with him and just recently "The Deep Purple" was shown at the Capitol. It is the adaptation of the well known stage play of the same name by Paul Armstrong and Wilson Mizner. The cast contains a number of Broadway stars,—an all star cast in every sense of the word—Helen Ware, Vincent Serrano, W. J. Ferguson, William B. Mack, Ethel Hallor, Lorraine Frost and Bird Millman. Miriam Cooper was about the only member of the cast who had never been on the stage.

Even as the leading woman, she was not starred, still at her own request and her judgment in surrounding herself with really big people could well be imitated by other stars who prefer to let their light shine out so strongly that it completely overshadows every other member of the cast.

Miss Cooper contends that

Hard Study

is responsible for most of the success attained by our prominent actors and actors on screen or stage. Superficial work never wins out in the end and everything worth while attempting is worth doing with the best effort that one can muster. In the early days when her parts were small she spent just as much time in preparation as she does with the longer ones now. She gave much attention to the art of make-up because she realized that it forms a most important part of a screen actresses' stock in trade.

A Star of Modesty

is Miriam Cooper, for she is a real star even though she will not admit it! Fancy not being willing to call yourself one! That is where her modesty comes in. But it does not disguise the fact that she is one. Everyone knows Miriam Cooper while some of the present day "stars" mean nothing to the picture goer.

Unlike many others, she has no stage door career to her credit, and did not start in the ranks of the extra girl. She is a product of good training, showing what can be done with a girl of intellectuality and cleverness who is willing to work her way by good conscientious, untiring efforts to the top of the ladder.

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INA CLAIRE
In "Gold Diggers"
By Avery Hopwood

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LENORE ULRIC *in*
"THE SON-DAUGHTER"
By George Scarborough and David Belasco
A play of New China

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"THE SIGN ON THE DOOR"

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Where'll We Eat?

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The Little Hungary is located in a place, but it really does not matter just where it is. One can test his confidence in his adventurous spirit by getting around the exit of the downtown East Side Subway at the Astor Street Station early in any evening, and boarding the automobile for a free ride along the public squares to the Little Hungary, leaving the direction of travel and the destination to the discretion of the intrepid driver, allowing him to bloweth whithersoever he listeth, and care not a whit to where. This method allows one to throw off all responsibility and care, and enjoy the scenery en route. After arrival, there are good things to eat at the Little Hungary, and they are so good that one will want to learn the exact location of his own volition.

. . .

Maxim's

Long famous in story and song, Maxim's provides a cheerful interlude to cabaret entertainment with a chorus de looks de luxe. The particular attraction at this establishment is the revue, which is presented at seven-thirty and again at eleven-thirty, and embellished with the stirring title, "The Telephone Humoresque."

. . .

HotelShelburne,ConeyIsland

Altho the Shelburne is open for the entertainment of visitors fresh and fair all the year round, the first summer days of spring always bring an especially enthusiastic crowd to this pretty place by the sounding sea, where the sad sea waves lap and lave against the circling sands. The journey thither is no end convenient, and the rates established by the hotel exchequer are compatible with the humblest fortune. The color scheme of the interior decorations is one of harmony. Technically, only complementary colors enter into the painting of the walls, pillars, chandeliers and ceilings, and there is a blue and gold surprise awaiting the visitor.

. . .

Swiss Restaurant

There is a location in the rear of Carnegie Hall, with an entrance on 56th Street, neatly utilized by the Swiss Restaurant. Possibly, the proprietors thereof learned to take advantage of whatever nature offered on the slopes of San Guittard, and used the same ingenuity in establishing the Swiss Restaurant. At any rate, ordinary people, and musicians of high and low degree, repair to the Swiss Restaurant in vast numbers, for to eat the condiments famous in the Inland Republic.

. . .

The Mill

In the confines of Greenwich Village, that Puritanical stronghold of the cognoscenti, is The Mill, on West 3rd Street. All roads in these parts lead to Greenwich Village, and it requires but a short search to locate The Mill. It is a mighty safe place to go when assailed by grim hunger, because the place is famous for supplying satisfying food to just such sufferers.

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A New Comedy **NOT SO LONG AGO**

WHERE THE SHOWS ARE PLAYING ON THE ROAD

ALTOONA: MISHLER—The regular season closed on May 1 with Mitzi in "Head Over Heels" to crowded houses. Manager Mishler says this has been one of the most successful seasons he has ever had in his long career as a theatrical man. The house will be open during the summer months with pictures.—Marsh.

BOSTON: PLYMOUTH—"The Charm School," with Sam Hardy and Blythe Daly, is the cleanest and most entertaining comedy seen here this year. The whole cast is excellent. First week. HOLLIS ST.—Robert Mantell, who acts in a different Shakespeare play every night, is drawing large crowds. First week. WILBUR—Victor Herbert's "Oui, Madame," scored a hit Monday night. First week. MAJESTIC—"Howdy, Folks," a comedy of the Blue Ridge and particularly pleasing in its character studies, won the approval of the audience at once. First week. COLONIAL—Delightful Ada Mae Weeks, in "Listen, Lester," is still dancing her way into the hearts of her admirers. Second week. PARK SQ.—William Courtenay shows how to take the snobbishness out of the fair sex in his latest success, "Civilian Clothes." Fifth week. TREMONT—That melodious operetta, "Monsieur Beaucaire," which every music lover has seen, leaves this week after a very successful engagement. Last week. SHUBERT—"Fifty-Fifty," successful almost wholly because of the humorous and ridiculous Herbert Corthell, continues to play to good-sized audiences. Third week. ARLINGTON—Alma Tell, by her emotional acting in "Susan Lenox," has pleased even the most critical. Second week.—Aldrich.

BUFFALO: SHUBERT-TECK—"Mamma's Affair" proved a gem of the first water. Effie Shannon, Amelia Bingham, Ida St. Leon and Robert Edeson are in the cast. Eagle Minstrels (local) "Keep Her Smiling," divide the week.—Jack.

CINCINNATI: LYRIC—"Tumble Inn" proved to be a delightful entertainment. Ada Meade was featured in bright lights, but she had all too little to do. Friml has written more imposing music, but nothing more tuneful. John Philbrick was irresistibly funny as Wilson. Edna Hibbard was winsome and demure as Kitty. The rest of the cast was adequate, vocally and histrionically. The chorus was good looking and could sing. GRAND—Elsie Janis and her gang entertained good crowds all week. Elsie lost none of the attractiveness that has made her such a favorite with the American public by her extended service overseas entertaining our Yankee fighters on French soil, and she certainly picked a bunch of lively entertainers from among the old service men when she gathered her present "gang" together for a road tour.

The Lyric season has closed. The Grand continues another week with "Robin Hood," which has not been heard here in several seasons.—Goldenberg.

LONDON, CAN.: GRAND—"Seventeen" was presented for three performance, 7-8, to good business and was much enjoyed. Thomas Kelly, as William Sylvanus Baxter, was particularly good, as was also little Elizabeth Black as Jane, and the others were equal to their parts. Harvey's Greater Minstrels, 13-15; "Keep Her Smiling," 20-22; Kibble's "Uncle Tom's Cabin," 28-29; Nance O'Neil in "The Passion Flower," June 4-5. Webbe.

PITTSBURG, PA.: NIXON—Otis Skinner in "Pietro" delighted a large audience. Elsie Janis is the offering next week and already the house is largely sold. ALVIN-SHUBERT—"Maytime" returned again to Pittsburgh and won its usual honors at the hands of a big house. "Frivolities of 1920" follows. PITT-SHUBERT—"Tick-Tack-Toe," with Sophie Tucker, was a big success. "Sometime" is booked for the next week. DUQUESNE—"Turn to the Right" was the bill here this week and was well received.—Latus.

PROVIDENCE: SHUBERT MAJESTIC—"Up in Mabel's Room" scored a decided hit with everyone. Fair houses all week, but deserved better. Scheduled for next week is the famous San Carlo Grand Opera Co., whose previous engagements in Providence have been most appreciatively received. OPERA HOUSE—"39 East" opened a week's engagement. With Henry Hull and Constance Binney it proved to be a decisive trump in plays of this type and was received by a large and well satisfied audience. Scheduled for the week of May 10 is "The Canary."—Wallace.

SAN FRANCISCO: COLUMBIA—Last week of "Three Faces East." Raymond Hitchcock comes to this house May 10 with "Hitchy Koo." CURRAN—"The Passing Show" is still running. The price of admission is $3.30 for the best seats. "Friendly Enemies" will come to the Curran shortly. SAVOY—Gus Hill's Minstrels this week, starring George Wilson and Jimmy Wall, old time favorites in San Francisco.—Barnett.

SEATTLE: METROPOLITAN—Margaret Anglin in "The Woman of Bronze," May 3-8, was one of the most finished performances seen in Seattle this year. Guy Bates Post in the "Masquerader," in a return engagement, May 13-15. Mendell.

TOLEDO: SAXON-AUDITORIUM—"See-Saw," prettily staged musical comedy; dancing of Dorothea Mackaye, Beatrice Collenette and Frank Carter being the hits of the show. This show closes at Wheeling, W. Va., May 22. May 8-9, Al Fields' Minstrels: Prospects good for well filled houses.—Gale.

TORONTO: ROYAL-ALEXANDRA—Geo. M. Anderson's "Frivolities," played to light business with the exception of Monday night. Henry Lewis tries hard to be funny, but is the same old Henry with nothing new to hand out. Scenically it is fine, same can be said of the costumes, otherwise it is very poor. PRINCESS—"The Gondoliers," by the Savoyards, a new Comic Opera Organization, to capacity attendance at all performances. The company possesses excellent voices, especially the ladies, Gladys St. John-Smith being well liked indeed, also Ruth Cross, Lee Woodland, and Mr. Kenneth Angus. Dantree.

WILKES-BARRE: GRAND—"Chin Chin," the great Dillingham production drew a wonderful crowd two performances. "Ladies' Day," a new comedy by Edward Peple, author of "A Pair of Sixes," played three performances to fair but pleased audiences. A prediction has gone forth that it will be a "taker" with Broadway. The show has about thirty speaking parts, seventeen of which are women. It was well staged. Lou Tellegen came to the city for three performances in his new play "The Blue Devil." Briggs.

Sol. P. Levy is dead!

Fate denied the young composer the happiness of living to see his masterpiece become a sensational hit. His post-humous fame, however, will go down in musical history, for Mr. Levy will long be remembered as the composer of the most beautiful waltz song-

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VAUDEVILLE BILLS FOR THE WEEK OF MAY 17th

(Billing for Week of May 24th in Parenthesis)

NEW YORK: ALHAMBRA—Geo. Kelley & Co. (Bklyn., Bush.); Sylvia Clark; Kelley & Pollock; Hobson & Beatty; Harry Carroll Co.; Mijares; Enos Frazere; J. C. Morton & Co. COLONIAL—Joe Bennett; Mr. & Mrs. G. Wilde (N. Y., Al.)) F. & M. Britton; $5,000 a Year; Chinese Jazz Trio; Lee Children (N. Y., Al.); Belle Baker (Bos., Keith); Gordon & Ford. RIVERSIDE—Royal Gascognes; Elinore & Wms.; Lady Tsen Mei; Leon Varvara; Rigoletto Bros. (Bklyn., Orph.); Maud Muller Revue (Bos., Keith); Jack Norworth (Balto., Mary); Janet Adair. ROYAL—Santos & Hayes (Bklyn., Bush.); Rae Samuels; Bert Errol (N. Y., River); Mrs. Gene Hughes; Dotson (N. Y., Colo.); The Briants.

BROOKLYN: BUSHWICK—Maria Lo & Co. (N. Y., Royal); Grace Huff & Co (Phil., Keith); Eddie Borden (Bklyn., Orph.); Rockwell & Fox. ORPHEUM—Jack LeVier (Bklyn., Bush.); Sam Liebert Co.; Venita Gould; Tracey & McBride; Harry Hines; Clifford & Wills.

BALTIMORE: MARYLAND—Creole Fash. Pl. (Wash., Keith); Dorees Opera; Burns Bros.; Dugan & Ray (Phil., Keith); Recredis; Sybil Vane; Lovenberg Sis.; Lew Dockstader.

BOSTON: KEITH—Samoya (N. Y., River); Hallen & Hunter; Daisy Nellis; Sol. Ward & Co. (N. Y., Royal); J. Small & Sis; Helen Keller (Wash., Keith); F. Wilcox & Co.; Gallagher & Mart.

BUFFALO: SHEA—Powers & Wallace; Geo. McFarland; Reynolds & Don.; Frances Kennedy; Bert Howard; Lord & Fuller; B. Morgan & Co.; Toto. (All to Toronto, Shea.)

CALGARY: 1st half, ORPHEUM—"Last Night"; Nellie Nichols; A Touch in Time; Rose & Moon; Bert Hanlon. (Same bill plays Victoria, 2d half.)

CHICAGO: MAJESTIC—Gitz-Rice & Forde; Thos. Shea Co.; A Rainbow Cocktail; Bert Baker & Co.; Swift & Kelley; Friscoe; Gordon's Circus; Harry Rose; Regay & Lorraine Sis. PALACE—Wellington Cross & Co.; Josephine & Hennings; Aleen Bronson; Swor Brothers; Kranz & La Salle; Amoros Sisters; A Miniature Revue; Marconi & Fitzgibbon; El Rey Sisters. STATE LAKE—Henry Santry & Band; Chas. Grapewin Co.; Bert Fitzgibbon; Fay Courtney; Ward & Van; "On the Mississippi"; Cameron & Kennedy; McCormick & Irving; Paul Levan & Miller.

CINCINNATI: KEITH—Ed Janis Revue; Wallace Galvin; The Seebacks.

CLEVELAND: KEITH—Wheeler Trio (Buf., Shea); Dillon & Parker; Bronson & Bald. (Buf., Shea); Grubers Animals; Harry Delf (Pitts., Davis); Emma Trentini; Ryan & Ryan (Buf., Shea).

CONEY ISLAND: NEW BRIGHTON — Trixie Friganza (Bos., Keith); Joe Cook; Harry Langdon & Co.; Diamond & Girlie; Shelah Terry & Co.; Keegan & Edwards; Nelson & Cronin; Aerial Valentines; The Van Celloo.

DENVER: ORPHEUM — Rita Marionorch; "And Son"; 4 Mark Bros. Co.; Mirano Bros.; Sandy Shaw; Chas. Howard Co.

DES MOINES: ORPHEUM—Dresser & Gardner; Le Maire Hays Co.; Ames & Winthrop; Bartholdi's Birds; Novelty Clintons; Green & Blyler.

DETROIT: TEMPLE—Leon Errol & Co.; J. & E. Mitchell; Al Jerome; Walter Weems; Marg. Padula (Cleve., Keith); J. Horlick & Sarampa; Largay & Snee; Murphy & White.

DULUTH: ORPHEUM—Little Cottage; Fixing the Furnace; Eary & Eary; Paul Conchas Jr. Co.; Spencer & Williams.

ERIE: COLONIAL—Eddie Ross; Winter Garden Girls; Watsons Dogs; Harvey & Caryl.

GRAND RAPIDS: EMPRESS—Shaw & Campbell; Marg. Young; Holman Bros.; Beeman & Grace.

HAMILTON: KEITH—Pedestrianism; Pistil & Johnson; Leach Wallin 3; Frank Markley.

INDIANAPOLIS: KEITH—Reed & Tucker, Francis Renault; Warren & Mabel; A. Sullivan & Co.; Alice DeGarmo; Ivan Bankhoff Co. (Pitts., Davis).

KANSAS CITY: ORPHEUM—Emma Carus Co.; Sarah Padden Co.; Avey & O'Neil; Basil Lynn & Co.; Byrnes & Gehan; Lucas & Inez; Whirl of Variety.

LINCOLN: ORPHEUM—Berk & Sawn; Bostock's Rid. Sch.; John B. Hymer Co.; Shelton Brooks & Geo.; Ashley & Dietrich; Ben K. Benny; La Mont Trio.

LOS ANGELES: ORPHEUM—Ye Song Shop; Ryan & Lee; Gene Greene; Wilbur Mack Co.; Cooper & Ricardo; 3 Stewart Sisters; Frank Wilson; Mme. Petrova.

LOWELL: KEITH—Nelson & Baily (Port., Keith); Roode & Francis (Port., Keith); Ben Smith (Port., Keith); Carson & Willard; Mollie Fuller & Co. (Port., Keith); Waiman & Berry; Stevens & Lovejoy.

MILWAUKEE: PALACE—Leona La Mar; "Every Sailor"; Harry Jolson; Nora Norine; Leo. Zarrell & Co.; Angel & Fuller; Ray Duo. MAJESTIC—The Four Mortons; Ryan & Orlob; Grace Nelson; Kramer & Boyle; Walter Fishter & Co.; Baraban & Grohs; Adler & Dunbar; Mang & Snyder.

MINNEAPOLIS: ORPHEUM Jos. Howard's Revue; Kinney & Corinne; Nan Gray; Morgan & Gates; For Pity's Sake.

MONTREAL: PRINCESS—Dalton & Craig; Not Yet Marie; Eddie Foyer; Claudia Coleman.

OAKLAND: ORPHEUM—Vie Quinn & Co.; William Cutty; Rinaldo Bros.; DeMarest & Doll; Newhoff & Phelps; Nestor & Vincent.

OMAHA: ORPHEUM—Wm. Rock & Girls; Lane & Moran; Ching Ling Hee Trpe.; O'Donnell & Blair; Murray Girls; Hughes Musical Duo; Alexander Kids.

PHILADELPHIA: KEITH—Olsen & Johnson (Balto., Mary); Crawford & Brod.; Padrinas Baboons; Grey & Old Rose (Wash., Keith); Hawthorne & Cook; Briscoe & Rauh; Santley & Sawyer (N. Y., Royal); Wm. Brack & Co.; The McIntyres.

PITTSBURG: DAVIS—Jones & Greenlee; Harry Fox & Co.; Stone & Kalisz (Syra., Temp.); Dainty Marie; Marie Cahill; Fall of Eve; Libonati.

PORTLAND: KEITH—Dorothy Brenner (Phil., Keith); Masters & Kraft (Balto., Mary); In the Dark; Casting Campbells; Kharum; The Geralds. ORPHEUM—Cressy & Dayne; Blossom Seeley & Co.; Will M. Cressy; Duval & Symonds; Orville Stamm; DeWitt Young & Sis.; Jennie Middleton.

ST. LOUIS: RIALTO—Johnny Ford & Girls; Glenn & Jenkins; The Century Serenaders; The Dancing Kennedys; Grace May;

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ST. PAUL: ORPHEUM—Kiss Me; Chic Sale; Ed Morton; Chong & Moey; Ryan & Orlob.

ROCHESTER: TEMPLE—Kane, Morey & Moor; Herbert Clifton; McClellan & Carson; Otto & Sheridan; Ragged Edge; Moss & Frye; Selbini & Grovini; H. & A. Seymour (Detroit, Temp.).

SACRAMENTO: ORPHEUM—1st half: Ye Song Shop; Homer Miles Co.; Polly Oz & Chick; The Rosaires; Wm. Cutty; Pope & Umo. (Same bill plays Fresno 2d half.)

SALT LAKE: ORPHEUM—Ethel Clifton Co.; Nitta Jo; Brent Hayes; Montgomery & Allen; Helene Davis; Samsted & Marion.

SAN FRANCISCO: ORPHEUM—Sylvester Schaffer; Florence Tempest Co.; Anthony & Rogers; Claire Forbes; Herbert & Dare; Milt Collins; Myers & Noon; "Flashes."

SEATTLE: ORPHEUM—Mason & Keeler Co.; Henri Scott; Beth Berri Co.; Ned Norworth Co.; 2 Rozellas; Rudinoff; Stewart & Mercer.

SIOUX CITY: ORPHEUM—Elsa Ryan Co.; Lightner Sis & Alex.; Billy Shaw's Revue; Ben K. Benny; Ashley & Dietrich; John B. Hymer Co.; Berk & Sawn; Bostock's Riding School.

SYRACUSE: TEMPLE—Mosconi Bros.; Ruth Budd (Buf., Shea); Gibson & Connelli; Frank Brown; C. & M. Dunbar; Fulton & Mack.

TORONTO: SHEA—Holmes & LeVere; McMahon & Chap.; Chas. Wilson (Mont., Prin.); The Faynes; McFarlane Sis.; Johnson, Baker & Johnson; Wm. Seabury & Co. (Mont., Prin.); Rose Clare.

VANCOUVER: ORPHEUM—Bothwell Browne & Co.; Lloyd & Crouch; Fox & Ingraham; Anderson & Burt; Texas & Walker.

WASHINGTON: KEITH—Everest's Monkeys; Vinie Daly; Barbette (N. Y. Royal); Gordon & Wilson; Julius Tannen; Lydell & Macey (N. Y., River.); F. Pritchard & Co.; Mullen & Francis.

WINNIPEG: ORPHEUM—Alexander Carr Co.; Josie Heather Co.; Melody Garden; Pilcer & Douglas; Merlin; La Zier Worth Co.

. . .

Arthur Buckner Arrested

Arthur Buckner, theatrical agent, was arrested in San Francisco on an indictment against him in New York charging him with using the mail to defraud. He was also charged with selling a motion picture house to several different persons. The judge permitted him to go on his own recognizance believing him mentally incompetent. A letter from United States Attorney requested that he be examined as to his sanity.

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BOSTON: KEITH'S—The bill was exceptionally good this week. Jack Norworth, in an act entitled "New Songs," was the principal feature and he certainly made a hit. His songs were new and as good to hear as his assistant, Miss Adair, was to gaze upon. Frances Pritchard in "The Dance Duel" was excellent, and her impersonations of well known musical comedy beauties was clever and accurate. Julius Tannen in a monologue entitled "Chatterbox" scored a success. Tierney and Donnelly, in a clever dancing act, caused the audience much enjoyment. Venita Gould in "Impressions" and her costumes held the interest of all. Rockwell and Fox, comedians of the boob variety, made everyone rock with laughter. The Van Cellos, in a trapeze act called "Foot Feats," were really remarkable. Eleanor Cochran pleased all with her voice and songs. "Grey and Old Rose," another elaborate song and dancing act, was well and attractively presented. Enos Frazere closed the bill with a new juggling act.—Aldrich.

BUFFALO: SHEA'S—George Whiting and Sadie Burt, in their 1920 Edition of Song Sayings, had one of the most popular acts on the bill at Shea's. "Not Yet, Marie," seen here before, proved popular. Dick Duffy and Betty Caldwell in "By the Lamp Post," sang, danced and chattered, making themselves generally entertaining. The Lovenberg Sisters and Sime Nearly had a most appealing sketch, presenting dancing, songs and comedy. The Countess Verona, a newcomer, introduced the ezimbalon, "Well, I Don't Know." The Wilson Brothers, comedians of the old type, seemed to be very much enjoyed; they were funny.—Barker.

CALGARY: ORPHEUM—May 3-5, Henri Scott, operatic baritone, headlined and made a fine impression. Homer Mason and Marguerite Keeler have a bright and clean comedy, "Married," which pleased immensely. Beth Beri gave a series of gracefully executed dances. Other good acts: Rudenoff, rapid-fire artist and whistler; Ressella's, instrumental, and Norworth, Wells and Herbin, nut comedy, and Stewart and Mercer, comedy aerial act. Business good.—Forbes.

CINCINNATI: KEITH'S—Gus Edwards was featured on a bill that contained many interesting things. His medley of old time favorites written by himself, including "Schooldays" and "Jimmy Valentine," was received with more than the usual amount of applause and appreciation. Amelia Stone and Armand Kaliz put on an artistic song act that was a real treat. It was so artistic that it went right over the heads of most of the audience, but was deeply appreciated by those who are able to discriminate in favor of the things that are done just a little better than the ordinary run of vaudeville acts. Bert Baker and company produced plenty of genuine fun in a good comedy sketch called "Prevarication." Aileen Bronson gave a splendid child impersonation in a school act in which the teacher has a rather thankless part. Kartelli opened the show with an exhibition of slack wire work that was well received. Crawford and Broderick were droll in an effort to be funny that was not readily understood by the audience. Lou Reed and Al Tucker in a "full of pep" number, and Nolan and Nolan, comedy jugglers, completed the bill.—Goldenburg.

LONDON, CAN.: GRAND—The Janette Sisters opened the bill, 3-5, with a good dancing specialty, others were Maybelle Phillips, the Sunshine Girl, in songs and stories, Lillian Mortimer and Co. in a sketch "Oh, My Darling"; Lee and Lawrence, comedy talking and singing, and Hugo Rio, an athlete, closed the bill. Webbe.

MONTREAL: PRINCESS—The bill for the current week at the Princess combines variety with excellence. The Rigoletto Brothers are featured, and, with the valuable assistance of the Swanson Sisters, present an act which pleased Monday afternoon's large audience immensely. "Pedestrianism," presented by Geo. N. Brown, the champion walker, is an act new and unique; this was well received. Julia Kelety proved to be truly "young and dainty" and quickly established herself a favorite with her audience. Beatrice Morgan, in "Midnight Madness," made a big impression. Pistel and Johnson, in their "Stranded Minstrels," a burnt cork act, were a scream. Chase and La Tour, in song and dance, certainly do not lack "pep"; they work hard, but the results are satisfying. Billy Judge and Anna Gale, in an aerial novelty act, got over well. The bill closes with the Nagafis, fire-eaters. J. B. F.

SAN FRANCISCO: ORPHEUM—An excellent bill was presented this week, headed by "Vie" Quinn, ably assisted by George Kreer, Frank Farnum and a jazz band. Helene Davis in a neat and clever act was well received. Homer Miles, in his own sketch, "The Rough Neck," was duly appreciated. Irene Ricardo and Max Cooper scored a hit. Nestor & Vincent did some unique but neither clever nor difficult tricks. Polly, Oz and Chick pleased. Ben Ryan and Harriette Lee, old favorites here, went big. "Ye Song Shop," the only holdover, repeated its hit of last week. De Laraux.

SEATTLE: MOORE—Sylvester Schaffer is the leading attraction at the Moore this week. Mr. Schaffer's offering includes music, painting, legerdemain, pantomime. Florence Tempest is featured in a series of neatly staged songs and dances. Mme. Claire Forbes, pianist with the Boston Symphony Orchestra, is announced as a big musical attraction on the bill. Demarest and Doll contribute a musical and dancing act. Milt Collins, as "The Speaker of the House" presents a humorous monologue. Herbert and Dare have an exhibition of athletics that combines skill and thrill. The Lemaires have a novel offering called "The Act Different." Mendell.

WASHINGTON: KEITH'S—Irving Goslar and Rhea Lusby opened the bill in "Artistic Bits of Vaudeville," an act much above the usual opening act. They have a pleasing song and dance skit, with special songs. Bertram and Sexton, a singing team followed. Bill Bailey and Lynn Cowan, assisted by Estell Davis, have a novel act in the "Little Production in One" that nearly stopped the show. Moran and Mack, last seen here in the "Scandals of 1919," offer a black face act that is hard to beat. Fritzi Scheff pleased with a well selected number of songs ending with her ever popular "Kiss Me Again." J. C. Nugent has a clever monologue, although quite a bit of his satire was over the heads of his auditors. George Kelly offers "The Flattering Word," a sketch of his own writing. Rae Samuels, "The Blue Streak of Vaudeville" was enthusiastically received. Princess Radjah in her original dance creations closed the bill. Weimer.

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